

+ + + THE

# INLAND PRINTER

JULY • 1933 + +

# A. C. RANSOM CORPORATION

Licensed Manufacturers

*of*

THE AULT  
& WIBORG  
COMPANY  
OF CANADA, LTD.

Factories at:

BATTLE CREEK, MICHIGAN—89 North Division Street

TORONTO, CANADA—82-90 Peter Street

MONTREAL, QUEBEC—Corner Benoit & Vallee Streets

VANCOUVER, B. C.—496 Prior Street

Branches at:

WINNIPEG, MANITOBA  
179 Bannatyne Avenue East

DALLAS, TEXAS  
1710 Laws Street

SAN FRANCISCO, CALIFORNIA  
780 Folsom Street

# LUDLOW— the right way

The hand-set, slug-cast system is the right way to produce job and display composition.

With the Ludlow system, simple in operation and mechanism, your hand compositors can set job and display composition at a lower cost, enabling you to make a greater profit.

This is not theory. Hundreds of printers, all over the country, have turned a composing room loss into a profit, by installation of the Ludlow system.

To learn what greater profits you can earn with the Ludlow system, mail this coupon today—no obligation, of course.

**LUDLOW**  
TYPOGRAPH COMPANY  
2032 Clybourn Avenue  
Chicago, Illinois

LUDLOW TYPOGRAPH COMPANY, 2032 Clybourn Avenue, Chicago

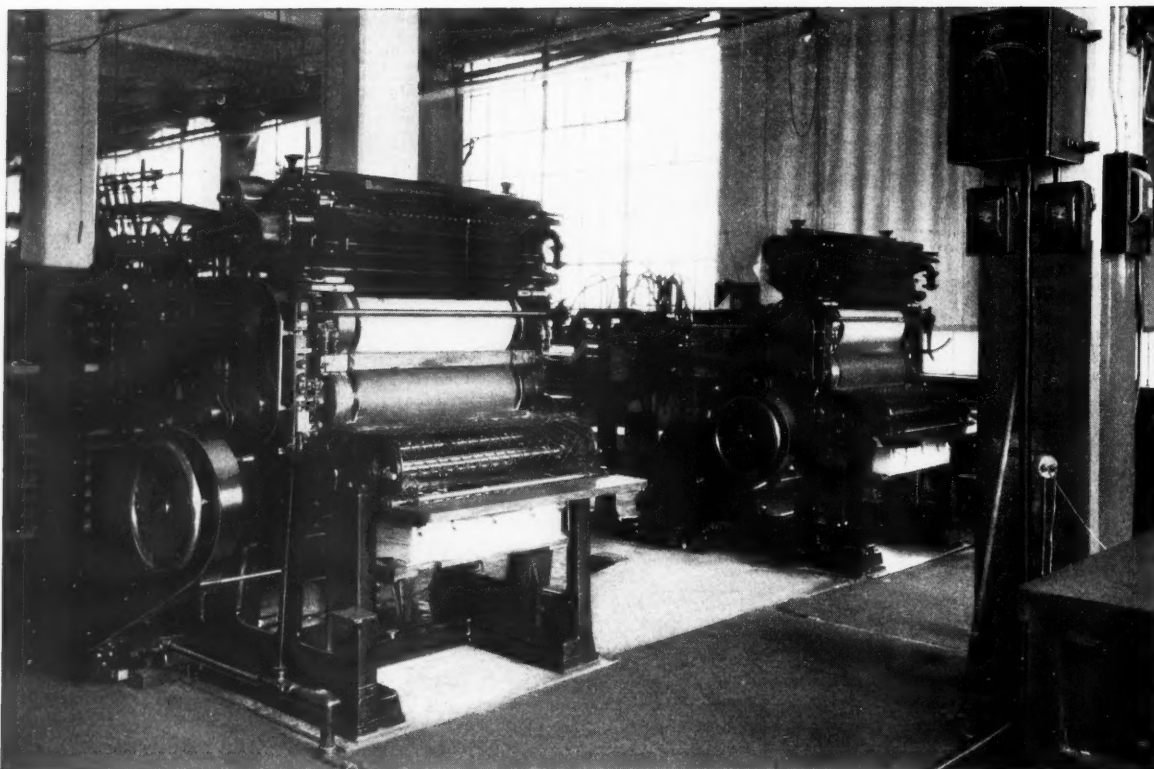
Gentlemen: You may send me descriptive literature explaining how I may earn greater profits with the Ludlow system, the right way to produce job and display composition.

Name \_\_\_\_\_ Firm \_\_\_\_\_  
Address \_\_\_\_\_

SET IN LUDLOW TEMPO BOLD CONDENSED AND TEMPO BOLD. ELROD RULES.

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*





This plant has just installed two new Harris-Seybold-Potter Type EL, single-color, 22 x 34, offset presses equipped with G-E motors and control

## IF YOU ARE INSTALLING OFFSET PRESSES

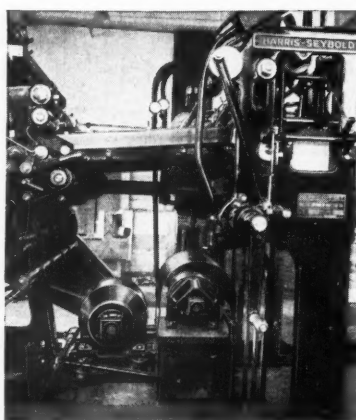
Assure yourself of utmost dependability - -

Specify G-E motors and control

**I**f you are installing more presses to meet the trend to offset, make certain of satisfactory operation by specifying G-E motors and control. G-E electric equipment on your press stands for reliability, low maintenance, quality, convenience, economy—in fact, everything you look for in dependable operation.

All the facilities of General Electric stand back of the electric equipment on G-E motorized

presses. This means the RIGHT motor and the RIGHT control on the press when you install it, and prompt, satisfactory service by competent men when you need it.



The G-E main-drive and blower motors

Detailed information on G-E equipment for offset presses—or for any type of press—can be easily obtained from the nearest G-E office, or direct from General Electric, Dept. 6-201, Schenectady, N. Y.

200-745

# GENERAL ELECTRIC

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40¢ a copy. Canadian, \$4.50 a year; foreign, \$5.00 a year. Entered as second-class matter, June 25, 1883, at the post office at Chicago, Illinois, under Act of March 3, 1879. Additional entry at Mount Morris, Illinois.



# What would Aldus in the 15th Century have thought of this new paper?

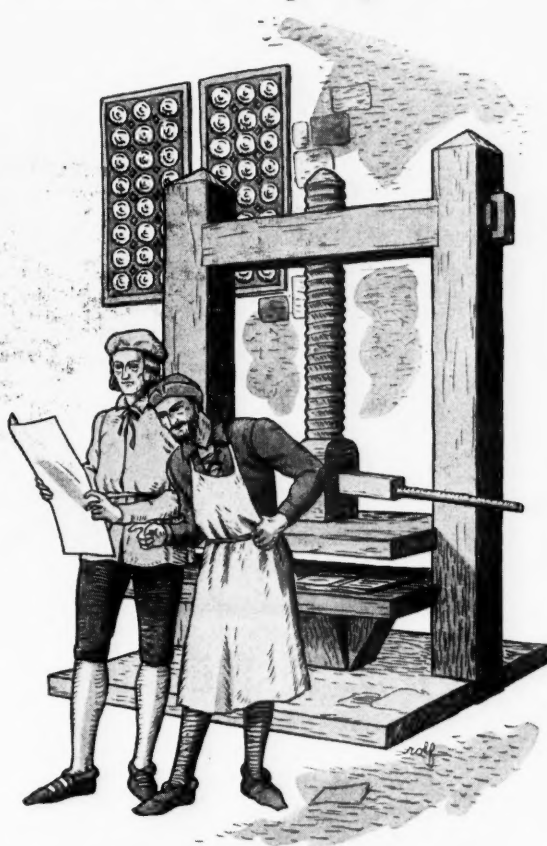
ALDUS of Venice in 1495 was printing his first classic, "Aristotle," with type cut to his design, with ink made on the premises and with paper—"hand work, made of pure linen and hempen rags beaten in pieces by dint of wood and made stiff with glue gotten from boiled hides."

That paper has perpetuated his work, but think of the difficulties it presented to Aldus. No two sheets were alike in formation. The surfaces differed. The color varied. The laid and chain marks were in evidence. The ink absorption was uncertain. Small wonder he exclaimed, "I have chosen, in place of a life of ease and freedom, an anxious and toilsome career."

How Aldus would have welcomed the new Kleeffect—The Perfect Printing Paper—a paper perfected more than four hundred years later and destined, probably, like his own work, to affect the art of printing from this day on.

In Kleeffect there have been combined, in perfect relationship, the qualities of paper that printers, from Aldus on, have sought. Strength, color, opacity, smooth even surface without glare, and ink absorption—not one is achieved at the expense of the other in Kleeffect.

In Kleeffect there is no "two-sidedness." For the first time in book paper making, both sides of a sheet are the same, insuring equally fine reproduction on either side. Kleeffect was perfected through adherence to the principle of Aldus himself—"I will never desist from my undertaking until I have performed



what I have promised, always unmindful of expense, however great, and equally regardless of labor."

Kleeffect is advertised nationally in such magazines as Fortune, Time, Printers' Ink Monthly, Printed Salesmanship, Class & Industrial Marketing, etc., to create acceptance of this new paper.

*Kleeffect*  
TRADE MARK  
**THE PERFECT PRINTING PAPER**  
*This advertisement is NOT printed on Kleeffect*

● To appreciate fully the effect that Kleeffect has on the art of printing ask for "The Printability of Certain Papers—and Why".

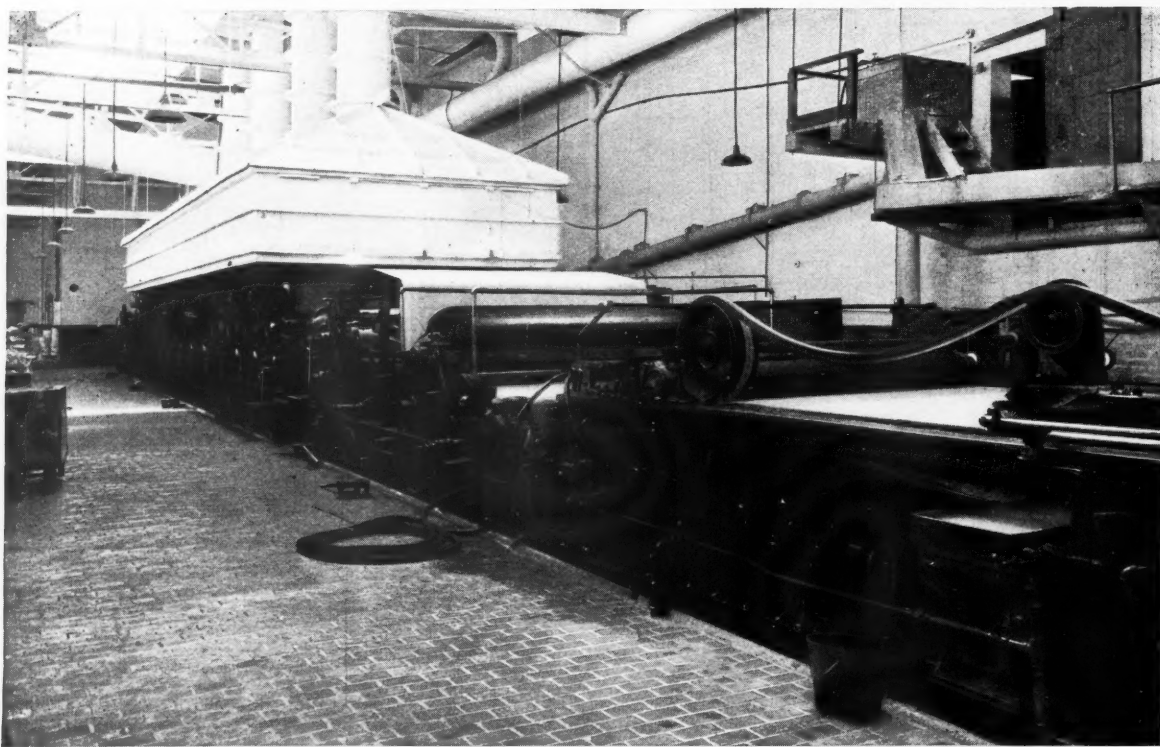
This book presents the five essential qualities of Kleeffect, whether used for one or multiple color printing or rotogravure. It will be sent free upon your request. Address the Advertising Department, Kimberly-Clark Corporation, 8 South Michigan Ave., Chicago.

**KIMBERLY-CLARK CORPORATION • Established 1872 • NEENAH, WISCONSIN**  
CHICAGO • 8 South Michigan Avenue • NEW YORK • 122 East 42nd Street • LOS ANGELES • 510 West Sixth Street

Please Mention THE INLAND PRINTER When Writing to Advertisers.



USE GILBERT PAPERS FOR DURABILITY • FOR IMPRESSIVENESS



## DISPATCH BOND

### *Gilbert's quantity production rag paper*

Shown above is the fourdrinier paper machine on which Dispatch Bond, Gilbert's lowest priced rag bond, is manufactured. It is one of the largest and most recent fourdrinier machines used in the manufacture of rag content papers, producing Dispatch Bond effectively and efficiently in both quality and price.

In promoting the present and future policy of bringing your printing customers back to a rag content quality standard there is no bond that will sell itself quicker than Dispatch Bond. Its

brilliancy, crackle and impressiveness immediately classifies it as a fine paper, yet its cost is low. It is admirably adapted to large mailings, where an impression of quality must be maintained.

*Other Gilbert bonds and ledgers are:*

*Dreadnaught Parchment • Lancaster Bond • Valiant Bond • Radiance Bond • Resource Bond • Avalanche Bond • Dreadnaught Linen Ledger • Old Ironsides Ledger • Dauntless Ledger • Entry Ledger*

**GILBERT**  
**PAPER COMPANY**  
MENASHA, WISCONSIN



# HOLDING THE MIRROR

## UP TO

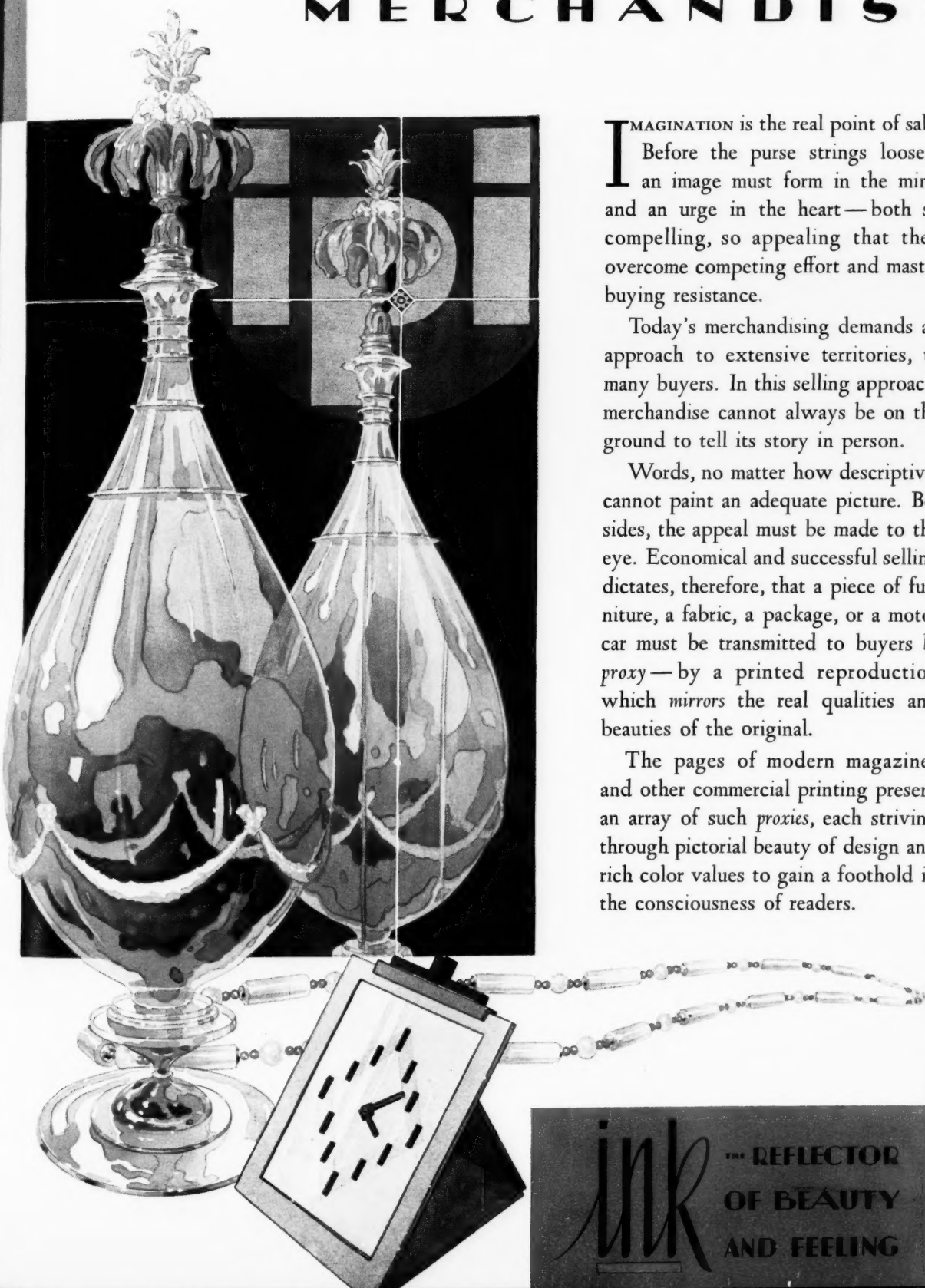
# MERCHANDISE

**I**MAGINATION is the real point of sale. Before the purse strings loosen, an image must form in the mind and an urge in the heart—both so compelling, so appealing that they overcome competing effort and master buying resistance.

Today's merchandising demands an approach to extensive territories, to many buyers. In this selling approach, merchandise cannot always be on the ground to tell its story in person.

Words, no matter how descriptive, cannot paint an adequate picture. Besides, the appeal must be made to the eye. Economical and successful selling dictates, therefore, that a piece of furniture, a fabric, a package, or a motor car must be transmitted to buyers by *proxy*—by a printed reproduction which *mirrors* the real qualities and beauties of the original.

The pages of modern magazines and other commercial printing present an array of such *proxies*, each striving through pictorial beauty of design and rich color values to gain a foothold in the consciousness of readers.



**ink**

THE REFLECTOR  
OF BEAUTY  
AND FEELING



# INDISPENSABLE IN TODAY'S SELLING

In these printed reproductions intended to reflect the intrinsic merit, the feeling of utility or elegance, which emanates from the original subject, ink is a vital element. Ink is synonymous with color, and in the process of reproduction is the final realization of all preceding thought and skill. The artist may catch the spirit of beauty in a product, the etcher may reflect it in his plates, but ink makes it a substantial reality. The portrayal power of ink enables printed matter to hold a true mirror up to merchandise so that quality and beauty may be displayed to millions.

The power of ink to tell and to sell, has made the printing business a factor in merchandising. It has likewise made the ink business an important factor and given a real mission to ink makers. Not only the printer and engraver, but every one interested in merchandise illustrations can consider our organization a reinforcement to his effort.

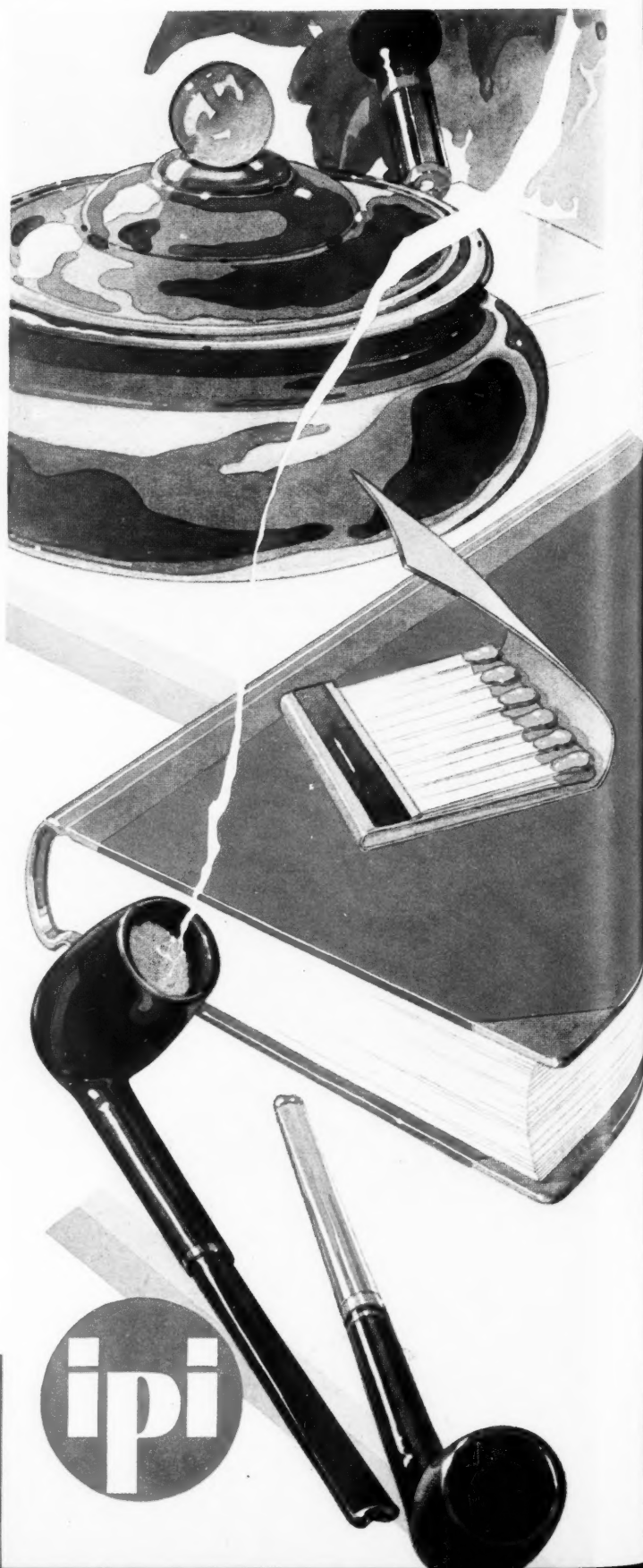
Our approach to ink problems is based upon an understanding of the aim of the pressman, the engraver, the artist—even the manufacturer. Through our contact men a modern ink intelligence is yours for the asking. Use it regularly. Also ask for our informative printed matter. It will suggest new ink possibilities.

*inks* FOR ALL PAPERS  
ALL PURPOSES  
ALL COLOR EFFECTS

## THE INTERNATIONAL PRINTING INK CORPORATION

75 VARICK STREET NEW YORK CITY

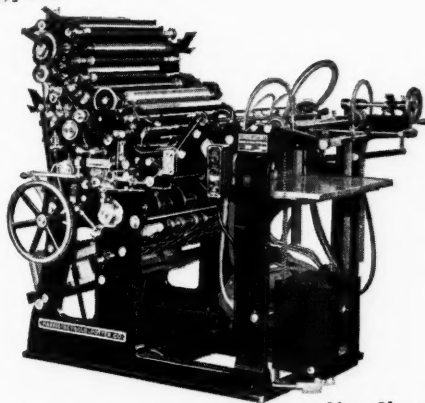
Branches in the following cities: Atlanta, Baltimore, Battle Creek, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Dallas, Detroit, Houston, Indianapolis, Kalamazoo, Kansas City, Los Angeles, Milwaukee, Minneapolis, Nashville, New Orleans, New York City, Philadelphia, Richmond, Rochester, St. Louis, St. Paul, San Francisco



**ipi**

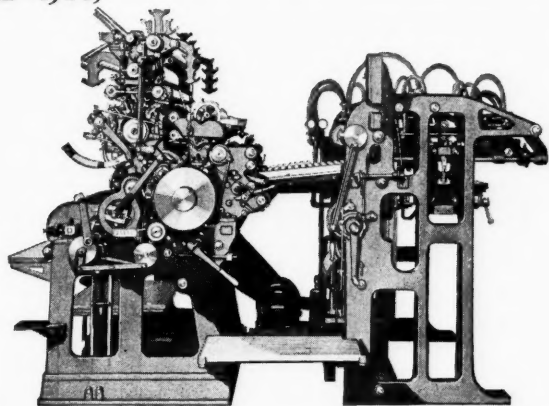
# THE HARRIS OFFSET GROUP

LSB—14½ x 22



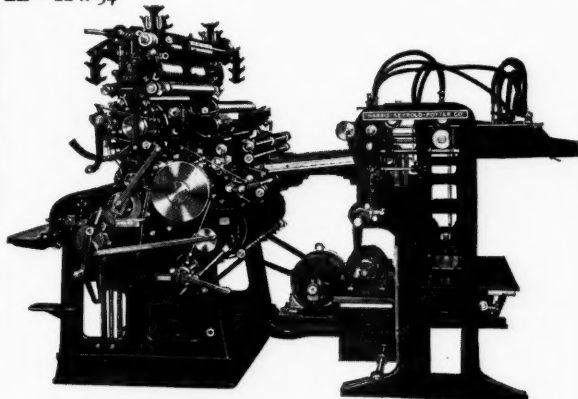
Max. Sheet—17 x 22

CL—19 x 25



Max. Sheet—21 x 26

EL—22 x 34



Max. Sheet—23 x 36

*for the*

## COMMERCIAL PRINTER

*H*ARRIS built and Harris serviced... fast, modern production presses adapted to profitably handle both long and short runs. High speed, all purpose machines for fine commercial work and color production. • This is the Harris-Seybold-Potter Press Group... three of fourteen new model presses designed and marketed within four years in the campaign against press obsolescence.

Have you received your copy of "Commercial Printing by Offset" and "Planography"... Facts for the printer on this reproduction process?

# HARRIS · SEYBOLD · POTTER

General Offices: Cleveland, Station D

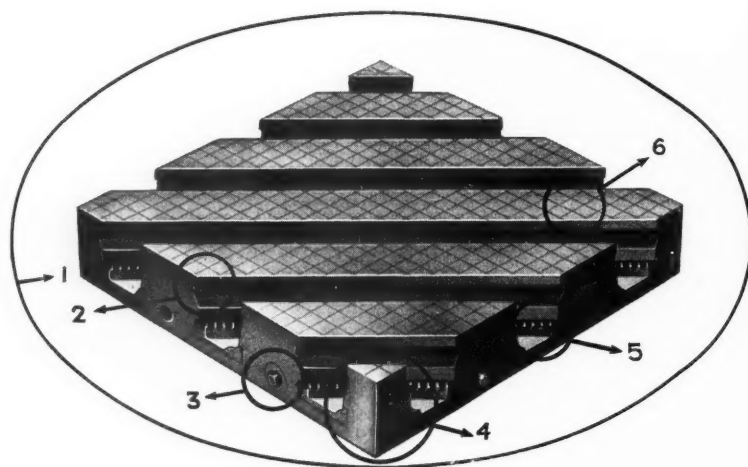
Sales Offices: New York, 461 Eighth Avenue

• Chicago, 343 South Dearborn Street

• Dayton, 813 Washington Street

Factories: Cleveland and Dayton

Please Mention THE INLAND PRINTER When Writing to Advertisers.



## Now, IN MALLEABLE IRON THE 100% FLEXIBLE, 4" x 4" WARNOCK BLOCK

The Warnock Diagonal Block with Heavy Lips and Rugged Corners is now available in Malleable Iron.

Master printers know that the one hundred percent flexible, 4"x4" Warnock System means one hundred percent print shop efficiency.

They know that the 4"x4" block eliminates warping troubles. These printers know the value of the flexible Warnock Diagonal Block,—of the automatic locking feature of the Warnock Hook, its ease of operation, and now with its operating parts of Modern Alloy Steels, heat treated for maximum service. They know of the service features of Malleable Iron.

If you are a user of the Aluminum Alloy Warnock Diagonal Block you will appreciate knowing that your present hooks and accessories can be used inter-changeably with the new Warnock Malleable Iron Block—the block that can be washed in any ink solvent.

The Warnock Block in Malleable Iron, by reason of its flexibility, efficiency and special features, is the base to specify for your Print Shop equipment,—and operating profits.

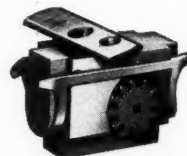
### THE PRINTING MACHINERY COMPANY

NEW YORK

CINCINNATI

CHICAGO

1. Shows efficient 4"x4" Square Section. Gives one hundred percent flexibility. Block now available in Malleable Iron.
2. Heavy Lips for holding hooks in.
3. Spring Dowels interlock adjacent base and prevent "working up."
4. Malleable Iron makes possible a substantially stronger Corner.
5. Inserted Racks of special rolled steel with cut teeth are firmly riveted in the slots besides being held down firmly by overhanging ledge.
6. The block is plainly graduated to picas in both directions to facilitate quick make-ready of form and register of plate.



*The Warnock Hook is noted for its compactness and ease of operation.*

**P. M. C. PRECISION METAL BASE FOR EVERY PURPOSE**



# HOWARD LEDGER

WATERMARKED

The NATION'S



BUSINESS PAPER

Have you ever tried Howard Ledger for your customers' more important financial forms? Try it the next time one of these jobs come up. You will like the way it handles on the press—its whiter-than-snow color—its substantial strength and moderate price. Available in white and buff—in standard weights and sizes at the following

## DISTRIBUTORS

Allentown, Pa.	Kemmerer Paper Co.	Niagara Falls, N. Y.	Power City Paper Corp.
Atlanta, Ga.	Louisville Paper Co.	Oakland, Calif.	Blake, Moffitt & Towne
Atlanta, Ga.	Knight Brothers Paper Co.	Omaha, Nebr.	Marshall Paper Co.
Baltimore, Md.	Dobler & Mudge	Paterson, N. J.	Paterson Card & Paper Co.
Baltimore, Md.	B. F. Bond Paper Co.	Peoria, Ill.	John C. Streibich Co.
Binghamton, N. Y.	Stephens & Co.	Philadelphia, Pa.	Garrett-Buchanan Co.
Boise, Idaho	Blake, Moffitt & Towne	Philadelphia, Pa.	Philadelphia Card & Paper Co.
Boston, Mass.	Andrews Paper Co.	Philadelphia, Pa.	Satterthwaite-Cobough Co.
Boston, Mass.	John Carter & Co., Inc.	Phoenix, Ariz.	Blake, Moffitt & Towne
Brooklyn, N. Y.	General Paper Goods Mfg. Co. (Env.)	Pittsburgh, Pa.	Chatfield & Woods Co.
Buffalo, N. Y.	R. H. Thompson Co.	Portland, Me.	Andrews Paper Co.
Chicago, Ill.	Midland Paper Co.	Portland, Ore.	Blake, Moffitt & Towne
Chicago, Ill.	Moser Paper Co.	Poughkeepsie, N. Y.	Trussell Mfg. Co. (Loose Leaf Fillers)
Chicago, Ill.	Parker, Thomas & Tucker Paper Co.	Providence, R. I.	Andrews Paper Co.
Cincinnati, Ohio	The Chatfield Paper Corporation	Providence, R. I.	John Carter & Co., Inc.
Cleveland, Ohio	The Cleveland Paper Co.	Richmond, Va.	Virginia Paper Co.
Cleveland, Ohio	The Union Paper & Twine Co.	Sacramento, Calif.	Blake, Moffitt & Towne
Columbus, Ohio	The Diem & Wing Paper Co.	Salem, Ore.	Blake, Moffitt & Towne
Concord, N. H.	John Carter & Co., Inc.	San Diego, Calif.	Blake, Moffitt & Towne
Davenport, Ia.	Peterson Paper Co.	San Francisco, Calif.	Blake, Moffitt & Towne
Dayton, Ohio	The Central Ohio Paper Co.	San Jose, Calif.	Blake, Moffitt & Towne
Decatur, Ill.	The Decatur Paper House	Seattle, Wash.	Blake, Moffitt & Towne
Detroit, Mich.	Chope-Stevens Paper Co.	Sioux Falls, S. D.	Sioux Falls Paper Co.
Duluth, Minn.	Duluth Paper & Specialties Co.	Springfield, Mass.	Andrews Paper Co.
Fresno, Calif.	Blake, Moffitt & Towne	Syracuse, N. Y.	J. & F. B. Garrett Co.
Grand Rapids, Mich.	Quimby-Kain Paper Co.	Tacoma, Wash.	Tacoma Paper & Stationery Co.
Great Falls, Mont.	Carpenter Paper Co. of Montana	Tampa, Fla.	Knight Brothers Paper Co.
Harrisburg, Pa.	Donaldson Paper Co.	Toledo, Ohio	The Ohio & Michigan Paper Co.
Hartford, Conn.	John Carter & Co., Inc.	Toronto	Barber Ellis Company
Holyoke, Mass.	Judd Paper Co.	Tucson, Ariz.	Blake, Moffitt & Towne
Indianapolis, Ind.	C. P. Lesh Paper Co.	Vancouver, B. C.	Columbia Paper Co.
Jacksonville, Fla.	Knight Brothers Paper Co.	Victoria, B. C.	Columbia Paper Co.
Kalamazoo, Mich.	Kalamazoo Stationery Co. (Tablets)	Washington, D. C.	Barton, Duer & Koch Paper Co.
Lansing, Mich.	Weisinger Paper Co.	West Carrollton, Ohio	American Envelope Co. (Env.)
Long Beach, Calif.	Blake, Moffitt & Towne	Westfield, Mass.	The Old Colony Envelope Co. (Env.)
Los Angeles, Calif.	Blake, Moffitt & Towne	Winnipeg	Barkwell Paper Co.
Louisville, Ky.	Louisville Paper Co.	Yakima, Wash.	Blake, Moffitt & Towne
Medford, Ore.	Blake, Moffitt & Towne		
Memphis, Tenn.	Louisville Paper Co.		
Miami, Fla.	Knight Brothers Paper Co.		
Milwaukee, Wis.	W. F. Nackie Paper Co.		
Minneapolis, Minn.	Wilcox-Mosher-Leffholm Co.		
Montreal	McFarlane, Son & Hodgson		
Newark, N. J.	J. E. Linde Paper Co.		
New Haven, Conn.	John Carter & Co., Inc.		
New Haven, Conn.	Andrews Paper Co.		
New Orleans, La.	Diem & Wing Paper Co.		
New York City	J. E. Linde Paper Co.		
New York City	F. W. Anderson & Co.		
New York City	H. P. Andrews Paper Co.		
New York City	Baldwin Paper Co.		
New York City	Blake-Butler Paper Co., Inc.		
New York City	Schlusser Paper Corp.		

## EXPORT MANAGERS AMERICAN PAPER EXPORTS, INC. LOCAL EXPORT DISTRIBUTORS

Amsterdam, Holland	G. H. Buhrmann's
Antwerp, Belgium	Papeteries Anversois
Batavia (Dutch East Indies)	G. H. Buhrmann's
The Hague, Holland	G. H. Buhrmann's
Oakland & Tokyo, Japan	Frazar & Co., New York City
Paris, France	Messrs. Prioux
Turin, Italy	Messrs. Luigi Trosarelli
Kenya Colony (British East Africa)	G. H. Buhrmann's
Uganda Protectorate (British East Africa)	G. H. Buhrmann's
Tanganyika Territory (British East Africa)	G. H. Buhrmann's
Zanzibar (British East Africa)	G. H. Buhrmann's

A copy of "Nature Tells a Story," an attractive portfolio of letterhead suggestions, will be sent to you without charge if request is made on your business letterhead.

THE HOWARD PAPER COMPANY—URBANA, OHIO

COMPARE IT! TEAR IT! TEST IT! AND YOU WILL SPECIFY IT!

# **SIMPLIFIED OFFSET**

**• With Simplified Equipment •**

## **WEBENDORFER**

13x19 and 18x23

### **Automatic Offset Jobbers**

There is nothing on the market  
to compare with these presses in

**PRICE, ENGINEERING  
and PERFORMANCE**

*We Also Manufacture*

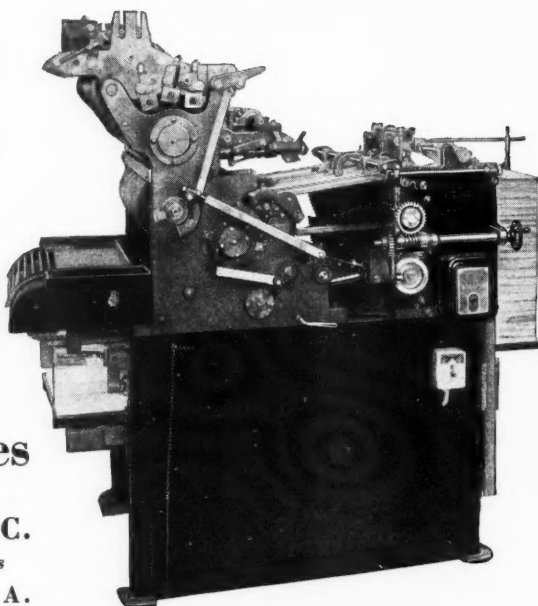
Single and **Web-Offset Presses**  
Multi Color

*American Made by*

**WEBENDORFER-WILLS CO., INC.**

*Builders of Printing Machinery for Over Thirty Years*

**MOUNT VERNON, NEW YORK, U. S. A.**



## **HAMILTON EQUIPMENT AT LOW PRICES**

**FOR A SHORT TIME**, certain items in the Hamilton Line of Composing Room Equipment are being sold at exceptionally low Bargain Prices. These items consist of Type Cabinets, Galley Cabinets with Galleys, and Imposing Tables—all fundamental pieces in any Composing Room.

**NOT SINCE 1915** have these items been priced so low. Let it not be thought that this equipment has been cheapened in workmanship and materials to put it on the market at these low prices as is sometimes done by others. Every item being sold is of the same quality as we have always supplied. The materials and workmanship are the same; the finish is the same; the durability is the same. In other words, they are of the same high quality standard which has enabled us not only to secure but retain the good will of printers for over fifty years.

**SEE YOUR SUPPLIES DEALER** about this opportunity. He will be happy to be of service to you.

**HAMILTONIZE AND MODERNIZE**

**HAMILTON MANUFACTURING CO.**

**Two Rivers, Wis.**

**Eastern Office: Rahway, N. J. • Pacific Coast Branch: 4440 E. 49th St., Los Angeles**  
**Hamilton Goods Are Sold by All Prominent Typefounders and Dealers Everywhere**



# ONLY MONOTYPE USERS ENJOY THESE ADVANTAGES

*In composing rooms where Monotype-cast type and materials are used every operation is made easier and more convenient, production is increased, operating costs are lowered and the quality of typography and printing is improved. These advantages, combined with non-distribution of all type and materials, are not available through any other system of composing room operation.*

**Machine and Hand Composition**—Under the Monotype System, new type, decorative material, rules, leads, slugs and metal furniture are made in unlimited supply and at a cost so low that non-distribution becomes an economy as well as a convenience. Under these conditions the highest possible efficiency prevails and low production costs inevitably follow. New Monotype-cast type reduces make-ready time and assures the very highest quality of printing. Monotype faces aid in producing good typography.

**Make-Up and Imposition**—In the make-up of pages and in the imposition of forms the hollow metal furniture and the slugs and leads provided by the Monotype System are of inestimable value. This material, cast in any desired length, is "precision" material in every sense of the word—being absolutely accurate in height and point size. It is available in whatever quantity needed, in strips of any length or automatically delivered cut to labor-saving sizes, ready for immediate use or to provide for emergencies.

**Mounting of Cuts**—The Monotype Method of Mounting Cuts involves the use of spacing material as base for mounting halftones, zinc etchings and electrotypes, either temporarily for proofing or plating, or permanently for printing direct from type forms. This base is available in a variety of forms for different uses: Monotype machine-cast quads from 4 to 36 point, Monotype leads and slugs from 1 to 18 point, and Monotype Giant Caster furniture from 14 to 72 point—all absolutely accurate in both height and point size.

*Let us tell you how the Monotype System can  
reduce your costs and increase production*

**LANSTON MONOTYPE MACHINE COMPANY**  
Monotype Building ♦ 24th and Locust Streets ♦ Philadelphia, Pa.

This advertisement is composed in the Monotype Sans Serif Series; Ornaments and rules cast on the Monotype.

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*





COPYRIGHT - 1923 WEST VIRGINIA PULP AND PAPER COMPANY

## THE MILL PRICE LIST *distributors of*

ATLANTA, GA.—S. P. RICHARDS PAPER COMPANY	-	166-170 Central Avenue S. W.
AUGUSTA, ME.—THE ARNOLD-ROBERTS CO.	-	-
BALTIMORE, MD.—BRADLEY-REESE COMPANY	-	308 West Pratt Street
BIRMINGHAM, ALA.—GRAHAM PAPER COMPANY	-	1726 Avenue B
BOSTON, MASS.—THE ARNOLD-ROBERTS CO.	-	180 Congress Street
CHICAGO, ILL.—WEST VIRGINIA PULP & PAPER CO.	-	35 East Wacker Drive
CINCINNATI, OHIO—THE CHATFIELD PAPER CORPORATION, Third, Plum and Pearl Sts.	-	-
CLEVELAND, OHIO—THE UNION PAPER & TWINE CO., 116-128 St. Clair Avenue, N.W.	-	-
DALLAS, TEX.—GRAHAM PAPER COMPANY	-	1001-1007 Broom Street
DES MOINES, IOWA—CARPENTER PAPER CO. OF IOWA, 106-112 Seventh Street Viaduct	-	-
DETROIT, MICH.—THE UNION PAPER & TWINE CO.	-	551 East Fort Street
EL PASO, TEX.—GRAHAM PAPER COMPANY	-	201-203 Anthony Street
HOUSTON, TEX.—GRAHAM PAPER COMPANY	-	2302-2310 Dallas Avenue
KANSAS CITY, MO.—GRAHAM PAPER COMPANY	-	332 West Sixth Street Traffic Way
LINCOLN, NEB.—LINCOLN PAPER COMPANY	-	707-713 "P" Street
LOS ANGELES, CAL.—CARPENTER PAPER COMPANY OF CALIFORNIA, 6931 Stanford Ave.	-	-
MEMPHIS, TENN.—GRAHAM PAPER COMPANY	-	11 Nettleton Avenue
MILWAUKEE, WIS.—THE E. A. BOUER COMPANY	-	305 South Third Street
MINNEAPOLIS, MINN.—GRAHAM PAPER COMPANY	-	607 Washington Avenue South
MONTGOMERY, ALA.—S. P. RICHARDS PAPER COMPANY, 531 North Lawrence Street	-	-

## The Mill Price List

Velvo-Enamel  
 Marquette Enamel  
 Sterling Enamel  
 Westvaco Ideal Lino  
 Westvaco Campaign Bristol  
 Clear Spring Super  
 Clear Spring English Finish  
 Clear Spring Text Wove  
 Clear Spring Text Laid  
 Westvaco Inspiration Super  
 Westvaco Inspiration M.F.  
 Westvaco Inspiration Eggshell  
 Westvaco Inspiration Offset  
 Westvaco Bond  
 Westvaco Inspiration Ledger  
 Westvaco Mimeograph  
 Westvaco Penink Mimeograph  
 Westvaco Index Bristol  
 Westvaco Post Card



## WESTVACO MILL BRAND PAPER

NASHVILLE, TENN.—GRAHAM PAPER COMPANY	-	222 Second Avenue, N.
NEW HAVEN, CONN.—THE ARNOLD-ROBERTS CO.	-	147-151 East St.
NEW ORLEANS, LA.—GRAHAM PAPER COMPANY	-	222 South Peters St.
NEW YORK, N. Y.—THE SEYMOUR PAPER COMPANY, INC., 220 West Nineteenth St.	-	-
NEW YORK, N. Y.—WEST VIRGINIA PULP & PAPER CO.	-	230 Park Ave.
OKLAHOMA CITY, OKLA.—GRAHAM PAPER COMPANY, 106-108 East California Ave.	-	-
OMAHA, NEB.—CARPENTER PAPER COMPANY	-	Ninth and Harney Sts.
PHILADELPHIA, PA.—WEST VIRGINIA PULP & PAPER CO.	-	Public Ledger Bldg.
PITTSBURGH, PA.—THE CHATFIELD & WOODS CO. OF PENNSYLVANIA, 2d & Liberty Sts.	-	-
PROVIDENCE, R. I.—THE ARNOLD-ROBERTS CO.	-	266 South Water St.
RICHMOND, VA.—RICHMOND PAPER CO. INC.	-	201 Governor St.
ROCHESTER, N. Y.—SIoux CITY PAPER COMPANY, INC.	-	190 Mill St.
ST. LOUIS, MO.—GRAHAM PAPER COMPANY	-	1014-1030 Spruce St.
SAN ANTONIO, TEX.—GRAHAM PAPER COMPANY	-	130 Graham St.
SAN FRANCISCO, CAL.—WEST VIRGINIA PULP & PAPER CO.	-	503 Market St.
SIoux CITY, IOWA.—SIoux CITY PAPER COMPANY	-	205-209 Pearl St.
SPRINGFIELD, MASS.—THE ARNOLD-ROBERTS CO.	-	168 Bridge St.
WASHINGTON, D. C.—R. P. ANDREWS PAPER CO.	-	First and H Streets, S.E.
WICHITA, KANSAS—GRAHAM PAPER COMPANY	-	117-121 North Water St.
EXPORT AGENTS: AMERICAN PAPER EXPORTS, INC. - 75 West Street, New York, N. Y.		



COMMERCE—Painted by T. M. Cleland

## ADVERTISING... *Instrument of American Progress*

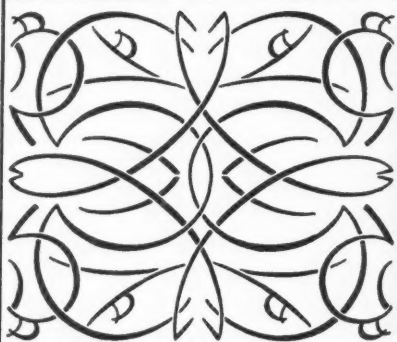
*Inter-related with...*

### COMMERCE

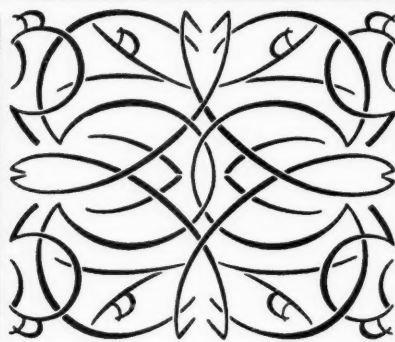
This picturization of COMMERCE, visioned and executed by T. M. Cleland, is duplicated as the cover design of the current issue of WESTVACO INSPIRATIONS. This publication is widely known among printing and advertising men as a magazine wherein are portrayed pictures, types, decorations and arrangements which serve, or have served, distinctive purposes and which, therefore, are judged capable of furnishing inspiration for other advertising effort.

THE movements of goods—from mine and forest and field and farm to manufacturer and to market; and the movements of peoples—whether by land or sea or through the air—are all correlated with our system of manufacture and distribution. And, without advertising, that system of making and selling could scarcely exist. So in commerce—as in practically every phase of modern existence—advertising is an important contribution.

WEST VIRGINIA PULP AND PAPER COMPANY



# The Inland Printer



*The Leading Business and Technical Journal of the World in the Printing and Allied Industries*

## LEADING ARTICLES IN THIS ISSUE

*July, 1933*

Vote Trade Code in Chicago July 13.....	17
Code of Fair Competition for the Printing Industry.....	19
W. A. Vincent Article Predicted Industrial Recovery Act.....	21
Here's What Regulation Means (Editorial).....	22
Local Letters Go for Two Cents—Now What?.....	24
Printer Tells Experience in Offset.....	25
Cyrus H. K. Curtis Dies, 83, Noted as Great Publisher and Printer.....	27
Tells Experts More Study Is Needed.....	28
Machine Makes Cuts in 7 Minutes!.....	31
Don't Guess When Estimating Time.....	33
Print-Shop Workers Should Give More Thought to Word-Division.....	43
Base Choice on These Points When Solids Demand Opaque Paper.....	49
Girls Replace 5 Linotype Operators.....	51
Controlled Budget Holds Cost Down.....	52
No Hits, No Runs, One Error! (Editorial).....	55
Develops Printing Business Which Ignores Competition on Price.....	61

★ ★ ★

## REGULAR DEPARTMENTS

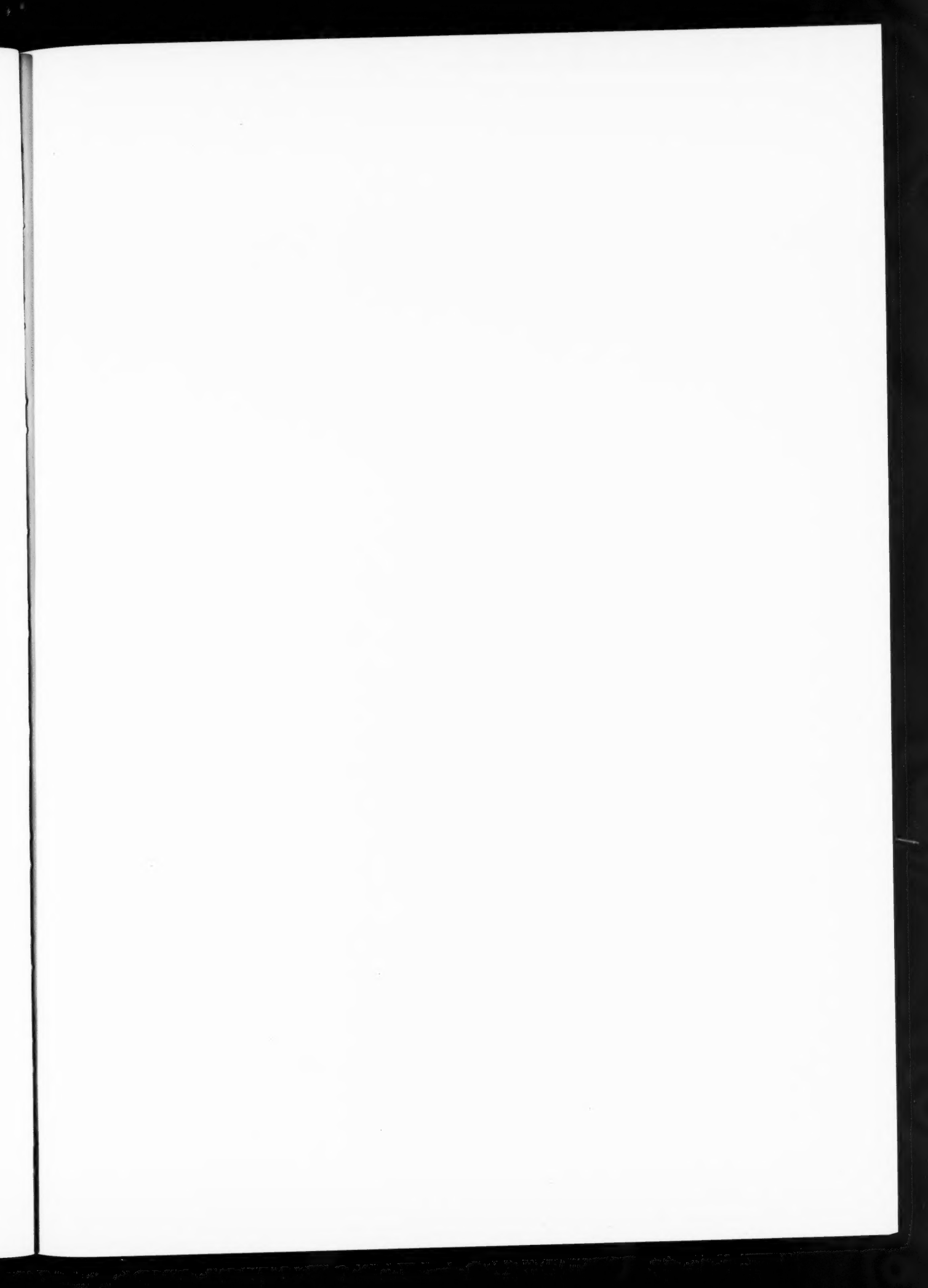
Review of Specimens.....	35	Planographic and Intaglio.....	57
The Proofroom.....	41	Across the Editor's Desk.....	59
The Pressroom.....	47	Book Review.....	60

The Month's News, 62

**J. L. FRAZIER, EDITOR**

THE INLAND PRINTER, July, 1933, Volume 91, No. 4. Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois (Eastern office, 420 Lexington Avenue, New York). Subscription, \$4.00 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single copies, 45 cents. Foreign countries, \$5.00; single copies, 50 cents. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Additional entry at Mount Morris, Illinois.







*An excellent exhibit demonstrating the versatility and skill of the photoengraver in four-color process illustration. The plates for the picture in colors were worked up by the Wayne Colortype Company, of Detroit, from the snapshot photograph in monochrome, which is indicated slightly less than actual size by the small halftone inset at the bottom*

# Vote Trade Code in Chicago July 13

***U. T. A. and 25 independent associations unite  
in writing Code of Fair Competition for entire  
industry. Full text is given on following pages***

**T**HE PRINTING INDUSTRY is losing no time in setting its house in order to meet the requirements of the National Industrial Recovery Act.

A suggested Code of Fair Competition was drafted at a national conference of printers held at the Willard Hotel in Washington on June 22 and 23, and a conference and program committee was named to obtain revision or approval of master printers in various printing centers of the nation.

The resulting code is to be presented to a conference of the entire industry, which will be held in Chicago on July 13 and 14. The Code of Fair Competition, as approved at the meeting, will be submitted to the Federal Administrator with the request that early action upon it be granted.

## **Brief to accompany code**

The code is to be accompanied by a formal brief, setting forth the principles upon which the industry proposes to make it operative. The brief will consist of seven sections.

Section one, entitled "Definition of the Printing Industry," as now phrased, announces, "The printing industry, as covered by this code, shall be understood to include every printing plant manufacturing and selling printing to others, and shall also include all private printing plants, all printing plants operated by state and municipal authorities, and those that are subsidiaries of other groups, partnerships, and corporations of any kind.

## **Describe industry's volume**

Section two will be a statistical survey of the industry, showing number of units, number of employees, total annual sales volume, and such other data as will show the size and extent of the industry, its size relative to other industries, and its important position in our social and industrial life.

Section three will give present conditions in the industry, stressing unemployment, idle plants, and cut-throat competitive conditions.

Section four will list the purpose of the code, showing how conditions in section three will be attacked by the code, how a large number of men will be put to work by establishment of a maximum workweek.

Section five will give the plan of organization for making the code operative. As outlined at the conference in Washington, it includes nine principles.

1. The United Typothetae of America shall be designated as the national association to coördinate the efforts of various associations, the industry, and the Government in achieving the objectives of the Act. Autonomy of existing associations, and any new groups, is guaranteed. Associations now existing in the industry are to be utilized in effectuating objectives of the Act.

2. Zones are to be established, according to the interests of the several sections of the country, to administer the code locally.

3. A National Executive Committee of twenty-five representatives of the various zones is to be appointed to administer the code.

## **Each zone is represented**

4. Each zone is to have at least one member on the committee, with extra members appointed from each zone according to its proportion of the total sales volume of the country.

5. The National Executive Committee is to appoint three men to act as a National Control Committee to serve as contacts with the zones and the Federal Administrator. Possibly they would be paid men because of the time and work involved in the effort.

6. Each zone is to form an executive committee to administer the affairs of the zone under the guidance of the ex-

ecutive committee and the Federal Administrator. Printers' associations for each zone are to work out the organization basis for each group.

7. Each zone may be subdivided territorially or by trade divisions, by an agreement of the local associations affected, to work out the most practical method of administering the code.

8. A finance committee is to be appointed at the meeting in Chicago on July 13 and 14 to ascertain the probable cost of administering the code.

9. The finance committee is to decide the amount of money each local association is to provide as its share of the budget, on the basis of annual mechanical payroll; each association is to determine for itself the amount needed for local administration of the code; the same basis of dues assessment for national administration is to be applied everywhere in the country.

## **List all associations**

Section six will give a full list of trade associations which have approved the code. Total membership of each in plants, by volume of sales, by number of employees, by geographical division, are to be given, together with other data to convince the Federal Administrator that the code has the approval and support of a substantial majority of the printing industry.

Section seven will ask that *printing plants be licensed* at the outset. It will suggest means whereby the code can be enforced, and the industry policed. It may contain suggested penalties and methods of arbitration between those parties which may be in dispute on any provisions of the code.

## **75 attend Washington meeting**

The meeting at Washington was attended by seventy-five leading printers from every part of the country. These men represented the thirty-five U. T. A. locals and twenty-five unaffiliated associations of Master Printers.

Varied interests of individual groups were subdued in an effort to do the best thing possible for the entire industry. Each association is to call a mass meeting of printers in its territory prior to

the July 13 conference to submit the Code of Fair Competition to printers.

The opinions and views expressed at these mass meetings are to be formulated into the final code to be adopted at the Chicago conference.

The Code of Fair Competition, reproduced in the following pages of this issue of *THE INLAND PRINTER*, is a tentative one to be submitted at such meetings. It is worth every printer's study, for all will be obligated to live up to it whether members of an association in the industry or not.

#### Committee arranges conference

The committee arranging the July conference consists of Harold P. Winchester, chairman, Albany, New York; H. F. Ambrose, Nashville; S. F. Beatty, Chicago; George H. Cornelius, Indianapolis; John R. Demarest, New Haven, Connecticut; John J. Deviny, secretary, Washington; George K. Hebb, Detroit; L. A. Ireland, San Francisco; George T. Lord, New York City; Donald Rein, Houston, Texas; D. M. Waddey, Richmond, Virginia; Oliver Wroughton, of Kansas City, Missouri.

A subcommittee, Harold P. Winchester, S. Frank Beatty, L. A. Ireland, and John J. Deviny, was named to complete drafting the Code of Fair Competition.

A meeting also was called during June by the American Newspaper Publishers Association to consider action regarding the National Industrial Recovery Act. The session was attended by officials of the A. N. P. A., presidents of the Inland Daily Press Association, National Editorial Association, New England Daily Newspaper Association, Southern Newspaper Publishers Association, the New York State Publishers Association, Del-Mar-Va Association, Pacific Northwest Publishers Association, and representatives of the Hearst newspapers.

#### Newspapers delay action

The meeting agreed that no newspaper should take steps to put itself under the licensing feature or other provisions of the bill, since giving the power to license gives power to control. The first amendment to the Constitution of the United States decrees the freedom of the press, and the publishers feel this right may be abrogated.

While it is too early yet to say how the Government will regard this stand, some decision will have to be made when the printing industry's Code of Fair Competition is approved, since so many newspapers throughout the land also do commercial printing.

The board of directors of the National Editorial Association, after considering the report of the A. N. P. A. meeting submitted by President Walter D. Allen, passed a resolution holding the association free from acceding to any action taken by the A. N. P. A. It was held that N. E. A. members have problems utterly unlike those of metropolitan dailies, and that autonomy of action should be retained.

It might be well here to again analyze what the National Industrial Recovery Act means to the operation of the printing industry.

Section two of the Act empowers the President to appoint any citizen he may desire to administer the act, both nationally and locally, including *officials from political subdivisions*. The President may set up industrial planning and research agencies in any locality to investigate complaints. Here, again, he may appoint politicians or others as his representatives, with full powers. Section two also provides that the Act is to remain in force for two years, unless the President or Congress shall declare the emergency ended before that specified time expires.

Section three puts teeth into the Act. It forbids inequitable restrictions and monopolies. It protects the consumers, competitors, employees, and others.

#### Fines are prescribed

Violations of any transaction *in or affecting* interstate commerce are declared to be unfair competition, and United States district courts and district attorneys are ordered to prosecute violators. Fines for violation are \$500 for each offense, with each day listed as being a separate offense. The President may decree a code for any industry which neglects to provide one for itself if he sees fit to do so.

He may also order importing licenses and tariffs when complaint is made that foreign goods make such codes inoperative, or on complaint that such goods injure American labor.

#### Licenses may be required

Section four permits the President to require licenses of all concerns and individuals in an industry doing an interstate business if any price-cutting or wage-cutting continues. Licenses may be revoked after a public hearing if complaint is made that the licensee is violating the code. Fines for operating without a license are \$500 and/or six months in prison, with each day regarded as a separate offense. License law in effect for one year.

Section five provides that all codes, agreements, and licenses issued under the Act are exempt from provisions of Federal anti-trust laws for sixty days after expiration of the Act.

Section six provides that no association may benefit under the Act unless an acceptable code is drawn up and approved. Codes must be offered for each industry, with provision that the President may decree a code when an industry does not or cannot. The President may use the Federal Trade Commission to make investigations in this event. The prompt action of the associations in the printing industry obviates any difficulty under this section.

#### Takes up labor provisions

Section seven is the much-debated labor feature. It provides for collective bargaining by employees, forbids forced membership in company unions, and forbids all employers from preventing workers becoming members of any organizations or unions they may wish to join or organize.

It provides that uniform maximum hours, minimum wages, and other conditions of employment must be a part of every code. Where industry and labor cannot fix a suitable basis on these points, the President is empowered to do so after public hearings on the matter. Employment is a big factor.

A public hearing is to be held on each code before approval is granted. Federal Administrator Hugh S. Johnson has named Mrs. Mary Rumsey, of New York City, to be chairman of the committee on consumers' views; Gerard Swope, president of General Electric Company, heads the industrialists' group, while Secretary of Labor Frances Perkins, President William Green of the American Federation of Labor, and John L. Lewis, president of the United Mine Workers, represent labor.

#### Textile hearings set precedent

Hearings on the textile code, the first to be submitted, were the first to be held. Deputy Administrator W. L. Allen questioned all persons objecting to any part of a proposed code. He alone has authority to call witnesses and to ask questions of them. Neither members of the advisory groups, proposers of codes, or others may cross-examine any witnesses. Questions and objections of these groups must be submitted to Allen in writing for his consideration and action at such hearings.

This is done to prevent drawn-out hearings and delayed action on codes by the Government. Since these textile



hearings establish the procedure which will later be used in hearings on the printing code, it is well to consider the present instance here as a guide.

Objectors to any proposed code must present (in writing) eliminations, modifications of, or additions to codes between dates of notice of hearing and the time of hearing. Since hearings are solely for the purpose of helping the administrator recommend approval of codes to the President, arguments on points of law are not permitted.

General Johnson, at a meeting with newspapermen and others in Washington immediately after his appointment, declared that no code would be given approval until the proposers showed that under its provisions a considerable increase in employment would be assured. He stressed the fact that the law was primarily designed to increase employment and a higher standard of living for workmen.

### Workers get first attention

The Administrator added that benefits under the law to employers were dependent upon assured advantages to workers in every instance.

The textile code provides a forty-hour maximum workweek with a \$10 minimum wage for forty hours work. The question came up in this hearing as to payment for employees not provided with forty hours work each week. There is a possibility that a ruling may be made that the minimum-wage scale is not the minimum which may be paid for the maximum number of hours to be worked in any week.

The textile-code hearings were followed with close attention by printers and other employers, for the decisions made during these hearings will be the basis upon which all future hearings regarding codes will be conducted.

★ ★

### Pittsford Enjoys Inland Printer

The May issue has just arrived and I am taking a minute to tell you again that you have a good looking publication.

Notice Otto Forkert won second prize in your cover contest, and I am glad that he received recognition. He is a fine fellow and a graduate of the Chicago School of Printing. Others of our boys have also won prize contests, so you see, we do put something into the minds of graduates, or *vice versa*, smart boys select our school.

Hope you use Number 77 some time. While commenting on your publication, I may as well tell you I don't like the heads and sub-heads as well as on former issues . . . but I believe you do well to change occasionally. Notice Bodoni is still leading in Typographical Scoreboard, so I guess your judgment is better than mine.—BEN C. PITTSFORD, Ben C. Pittsford Company, Chicago

## TENTATIVE

# Code of Fair Competition for the Printing Industry

*Composite sentiment of 75 leading printers assembled from throughout the United States under Typothetae auspices at Washington on June 22-23*

## Preamble

To effectuate the policy of Title I of the National Industrial Recovery Act during the period of the emergency by reducing and relieving unemployment, improving the standards of labor, eliminating competitive practices destructive of the interests of the public, employees, and employers, relieving the disastrous effects of over-capacity, and otherwise rehabilitating the printing industry, and by increasing the consumption of industrial and agricultural products by increasing purchasing power, and in other respects, the following provisions are established as a Code of Fair Competition for the printing industry.

## I

### Employment Regulations

The printing industry, as required by Section 7 (a) of Title I, of the National Industrial Recovery Act, subscribes to the following provisions, which are conditions of this Code:

(1) That employees shall have the right to organize and bargain collectively, through representatives of their own choosing, and shall be free from the interference, restraint, or coercion of employers of labor, or their agents, in the designation of such representatives, or in self-organization, or in other concerted activities for the purpose of collective bargaining, or other mutual aid or protection.

(2) That no employee and no one seeking employment shall be required as a condition of employment to join any company union or to refrain from joining, organizing, or assisting a labor organization of his own choosing; and it is agreed

(3) That employers shall comply with the maximum hours of labor, minimum rates of pay, and other conditions of employment, approved or prescribed by the President.

A—WORKING HOURS: To effectuate the policy of this Code of Fair Competition, maximum hours of labor shall be uniform for the whole country. Standard working hours shall be eight hours a day, five days a week, for all mechanical employees, including any

proprietors, supervisors, and foremen doing mechanical work. When necessary, overtime and extra shifts shall be permitted, provided that no mechanical employee shall work more than the maximum of forty hours a week during the present emergency. It is not the intention of this paragraph to limit the number of days a plant may operate.

In case of necessity, arising from an emergency or from the character of the work, or from the inability to obtain competent labor, permission may be granted by the Zone Executive Committee, upon proper showing being made, to exceed the foregoing limitation, provided such permission shall be granted only upon such conditions imposed by the Zone Executive Committee as will make certain that no employee will work more than 1,040 hours in any six months period.

B—MINIMUM WAGES: There shall be a standard minimum wage for each departmental classification of labor which shall apply throughout the entire country, except that this standard minimum wage rate shall be adjustable to give weight to differences in costs of living in different localities. In determining variations for any particular section from the standard minimum wage, the difference shall bear to the standard minimum rate the same ratio that the cost of living in that particular community bears to the average cost of living for the entire country. For the purpose of setting differentials in wages, the basis for determining differentials in cost of living shall be the statistics issued by the United States Department of Labor, or some other published averages sufficiently broad to be comprehensive and acceptable to employers and employees.

MINIMUM WAGE SCHEDULE: It was recommended and approved that the general conference and program committee should determine a standard minimum wage schedule for presentation to the meeting in Chicago on July 13 and 14.

C—OTHER WAGE- AND WORKING CONDITIONS: Other wage- and working conditions, including shop practices, shall be determined locally or regionally, so

as to establish proper uniform standards in each competitive district.

## II

### Trade Practice Rules

**A—COSTS AND ACCOUNTING:** Every printing house shall maintain an approved standard costfinding system and approved standard account methods.

**B—SECRET REBATES:** The secret payment or allowance of rebates, commissions, credits, or unearned discounts, whether in the form of money or otherwise, or secretly extending to certain purchasers special services or privileges not extended to all purchasers under like terms or conditions, constitutes a violation of this code.

**C—FRAUDULENT AND DECEPTIVE PRACTICES:** Misleading or deceiving customers with respect to the quantity, quality, grade, or substance of stock or other elements entering into the completed work constitutes a violation of this Code.

**D—DEFAMATION OF COMPETITORS:** The defamation of competitors by falsely imputing to them dishonorable conduct, inability to perform contracts, questionable credit standing, or by other false statements or representations, or by false disparagement of the grade or quality of their product, with the purpose of misleading or deceiving purchaser, or of injuriously affecting the business of such competitors, constitutes a violation of this Code.

**E—BREACH OF CONTRACT:** Any attempt to avoid contractual obligations, or maliciously inducing or attempting to induce the breach of existing contracts between competitors and their customers by any false or deceptive means whatsoever, or interfering with or obstructing the performance of any such contractual duties or services by any such means, with the purpose of unduly hampering, injuring, or embarrassing competitors in their business, constitutes a violation of this Code.

**F—COMMERCIAL BRIBERY:** Directly or indirectly to give or permit to be given, or to offer to give money or anything of value to agents, employees, or representatives of customers or of prospective customers or to agents, employees, or representatives of competitors' customers or prospective customers, or principals, as an inducement to influence their employees or principals to purchase or contract to purchase printing or other commodities from the maker of such gift or offer, or to influence such employees or principals to refrain from dealing or contracting to deal with competitors, constitutes a violation of this Code.

**G—COMPETITORS' EMPLOYES:** Maliciously enticing away the employees of competitors with the purpose and effect of unduly hampering, injuring, or embarrassing competitors in their business, constitutes violation of this Code.

**H—PIRATING OF DESIGNS:** Pirating ideas, designs, drawings, sketches, dum-

mies, or copy on any product, which has been submitted to a prospective customer by a competitor, constitutes a violation of this Code.

**I—FALSE RECORDS:** Wilfully maintaining an inaccurate, improper, or false method of determining cost, constitutes a violation of this Code.

## Price Cutting for Today's Sales Wrecks Tomorrow's Profit

**T**HE MASTER PRINTERS, Topeka, Kansas, recently heard a talk by Clyde A. Rowe, assistant manager of the Hall Lithograph Company, of Topeka, on price cutting and related matters, during which he tore away the subterfuges under which some printers operate.

His views contain many points of interest to printers everywhere. THE INLAND PRINTER presents here a greater portion of his talk.

In the mercantile world, a jobber or retailer may have merchandise which it may be necessary for him to move in order to keep his bank account from being depleted or the merchandise from depreciating. In order to turn this merchandise into cash quickly, the merchant can properly offer his goods at less than they are worth on occasion.

This is frequently done, in fact, and normally places the merchant or wholesaler in a better position. It has turned slow merchandise into hard cash, enabling him to build up his bank balance and fortify himself for whatever financial storm may come along, or give him cash for a favorable buying opportunity.

In the printing business, however, such condition scarcely can be said to exist. Most of us carry but little stock, therefore have no stock to liquidate. Practically all of our orders are sold before making up, so we have no made-up goods to get rid of, at a loss if need be, to preserve a satisfactory financial balance.

You will probably admit all this, but say, "I have a plant which I must keep going or lose money the same as the merchant who loses by having goods left on his shelves." This is true in a degree, but keeping your plant busy by cutting prices brings its own penalty. You not only have not made any money on the transaction, but have perhaps even lost money by doing so.

The greatest damage, however, occurs in the future, for having gotten the price down, it is difficult to bring it back. This is entirely different from the case of the merchant, who automatically brings his price back when his distress merchandise is disposed of, for he must go out

on the open market and buy goods at a figure which is usually remunerative to the manufacturer and this means his new goods must sell at the regular price.

If he did not think he could sell such goods at the regular price, he probably would not buy them. It is therefore my opinion that we are not justified in taking orders below cost in order to keep the plant going.

We may believe we will lose a lot less money by so doing than by allowing the plant to stay idle. This may be true in a temporary sense, but it has a cumulative negative effect on later profits, which is highly undesirable, to say the least. Although self-preservation is the first law of nature, this is not self-preservation, but, in fact, the exact opposite.

You may think, "It is easy enough to say this," but the fact is, the only way to ever make any money in the business is to operate your plant only when you can do so profitably, and absolutely disregard any seemingly justifiable conditions under which you think you should cut the price to get an order.

Of course, we are going to make a lot of quotations on which we do not secure the business, but if five printers on the average are quoting on each order given out, you could not possibly hope to obtain more than one out of five on which you figure, unless you get more than your share of the business.

I believe the only way you can get more than your share on the average is to cut the price, and if it is necessary for me to cut the price in order to get more than my share, I do not want the additional business.

Get into the habit of quoting profitable prices and things will be better in the long run, regardless of the temporary loss of business.

The President of the United States has shown his understanding of the necessity for the various industries of the country to get together on a price-stabilization program. The legislation for industrial reform has this in mind. We can do something of the same thing in our own group here, without assistance from Congress or the President. It will take honest coöperation, and a willingness to see a few orders get away, in the faith that in the long run it will bring us a larger number of really profitable orders.

**J—FIRM BIDDING:** This industry approves the one-bid policy on competitive bidding, and any practice of fictitious bids for the purpose of deceiving competitors or purchasers, or any attempt through connivance to have all bids rejected to the end that a more advantageous position may be secured in new bidding, constitutes a violation of this Code.

**K—SPECIFICATIONS AND PRICES:** Purchasers of printing on a competitive-bid basis should be required, upon request of any unsuccessful bidder, to show the specifications and prices of the successful bidder, and of all other bidders, so that it may be determined whether any infraction of our Code has been committed.

**L—GENERAL RULES:** The National Executive Committee will prepare general rules to govern the operation of the industry. Each district will prepare general trade rules to govern the operation of the units therein. All such rules, before becoming effective, shall be approved by the National Executive Committee so that they may be properly coördinated.

### III

#### Stabilization of Prices

At the inauguration of the plan and for a period of six months thereafter, the following shall be adhered to in stabilizing prices:

**A—All printers in each zone shall be required to keep uniform, accurate cost records.**

**B—The stabilization of prices shall immediately be based on costs and the stabilization of these prices shall be administered under such rules as may be established by the organization of printers of that particular zone. The plan of price stabilization of each zone shall periodically be compared with the plans of other zones by the national organization.**

**C—The plan of stabilizing prices of each zone shall be filed with the Federal Administrator and also any subsequent changes made therein.**

**D—At the expiration of six months, the problem of stabilizing prices shall be considered nationally.**

**E—No printing shall be sold in any locality for less than the cost of production, determined in harmony with the purposes set forth in paragraph B, plus the cost of all materials and outside purchases required to produce such printed matter, plus a fair profit.**

**F—Existing written contracts shall be left to negotiations between the printer and his customer.**

## W. A. Vincent Article Predicted Industrial Recovery Act

**W**HEN W. A. Vincent's views on how to improve business conditions appeared in *THE INLAND PRINTER* for December, 1932, the "new deal" was as yet a vague political premise.

Vincent himself said that he did not believe many men in business would agree that his thinking was sound. Was it? WAS IT? Reader, get out your copy of the December issue—turn to pages 33, 34, and 35, and read what Vincent had to say in that article.

He practically predicted all the basic principles of the National Industrial Recovery Act, that's all!

For one thing, he declared in favor of national legalized trade association economic planning.

This is just what the Code of Fair Competition required under the National Industrial Recovery Act amounts to.

Vincent favored restraint or regulation, but declared that anti-trust laws had outlived their time. We now have regulation of industries and relaxation from the anti-trust laws of the nation.

He set forth the revolutionary idea that an industry, as such, was of far greater importance than any unit in it, and that fair prices with a profit were more important than were cheap prices to the consumer. These points, too, are included in the National Industrial Recovery Act now ruling industry.

Too, the new law is designed to eliminate below-cost selling, commonly called price-cutting, by forcing all units in an industry to sell on a fair basis, whether they wish to do so or not. Vincent stated it to be his belief that this was necessary and possible. At the time his views were regarded as visionary. It took a national bank holiday to convince the nation that such principles and practices were not only possible, but necessary.

W. A. Vincent is the president of the Western Lithograph and Office Supply Company, of Wichita, Kansas. He has been noted for many

years as a leader in printing and community enterprises.

Attending the meeting of printing industry leaders held in Washington under the auspices of the



W. A. VINCENT

United Typothetae of America, he was hailed by many of the men present as the "printing industry's prophet of the new deal" as a result of his views published in *THE INLAND PRINTER*'s pages for December, 1932, and in *Nation's Business* as well.

*THE INLAND PRINTER* takes great pride in having placed Vincent's views before the printing industry much earlier than the Government gave those same principles to the nation at large as a guide to prosperity. The editor is pleased to have given the printing industry an opportunity to look forward and prepare itself for what has since come to pass in recent weeks.

Vincent anticipates attending the conference in Chicago on July 13 and 14 and should take a leading part in guiding the industry's efforts throughout the swift-moving months immediately ahead.



# Here's What Regulation Means

## *Forecast of Effect on Printing Industry*

**T**WO general views in regard to the recent enactment of the National Industrial Recovery Act in Congress are held by printers. The most general feeling encountered, especially as respects the executives of larger concerns, is perhaps one of apprehension, and fear that, in the administrator, this legislation has set up an absolute dictatorship. Some of these even feel that the main function of the administrator will be to force industry to support labor at a maximum weekly wage with a minimum number of hours, leaving a bare living for capital from the meager profits left in the business, if any remain. These are impressed by events in Germany, especially a gathering at which Herr Engel, of the Nazi government, is reported to have told leading industrialists they were in the service of the nation, not their pocketbooks.

The other prevalent feeling is exactly the reverse. This group considers the National Industrial Recovery Act as a most desirable piece of legislation from the employers' point of view. These envision it as allowing members of an association to sit together, review their general operating conditions and production costs—no matter how inefficient and out of line they may be—and, through the suspension of the Federal anti-trust laws, to agree on uniform prices governing the entire group, guaranteeing a profit to each one. Harassed so long by senseless pricing a large majority of printers express this more optimistic view.

### ***Both views miss the true facts***

Both interpretations of this new emergency enactment, according to keen observers, are about equally far from the facts. The Government is not legislating business into supporting labor in ease and comfort, regardless of effort and interest shown by labor, and at the utter disregard of profits to compensate for business' own endeavors and capital invest-

ments. Nor is the Government, by means of the suspension of the anti-trust laws and the granting to trade groups of certain privileges respecting prices, removing from industry all incentive to operate in as efficient a manner as possible. It is not removing the initiative to work out for itself the best answers to each problem that may come up in any individual plant. Nor is it replacing competition with huge trusts to cover the entire nation and throttle individual effort. The Government is not, in any sense, guaranteeing a profit to any business just because it is in a legitimate industry.

### ***Associations will write codes***

Trade associations are responsible for writing the code of practices for each industry. Nothing in the law requires any company to become affiliated with an association, but it does bar concerns from interstate commerce if they violate the code of their industry.

The printing and publishing industry, in the judgment of the editor, should look upon the National Industrial Recovery Act as a piece of legislation intended primarily to assist in the general scheme of inflation undertaken by the Government. The primary objective is to put men to work, at some minimum livable wage. By forcing increased wages, to a point where labor will earn a good living, although working fewer hours, this bill immediately increases the purchasing power of the people, if only psychologically. At the same time, manufacturing costs will be forced up by the same means. In order to protect the manufacturer, however, and assure him of opportunity for a profit, trade groups are encouraged to agree upon fair selling prices to be submitted to the administrator of the law for official sanction.

It seems that the entire cycle which will be brought about by this enactment will tend to raise the morale of almost everyone, to place more money in the pockets of labor, to prevent



industry from selling below its actual cost of production, and to stimulate buying on the flood tide of upward markets. Actually, however, after this inflation is accomplished, industry and labor will find themselves in the same relative positions as before, only on a considerably higher plane.

However, the question uppermost in the minds of printers today is what to do *immediately* in order to meet this impending condition, rather than what may be the result two years in the future. We should be safe in assuming that the printing and publishing industry will not be included in the first group of about half a dozen industries which will receive the attention of the chief administrator. Our industry will have a little more time to prepare itself and to profit by the experiences of others. However, as reported in our last issue, action in the interest of the printing industry is already under way, with various independent associations cooperating with the United Typothetae in drafting a code.

#### ***Fixing of prices seems impossible***

The nature of the printing industry will make the fixing of uniform selling prices impossible. What two pieces of printing, or what two magazine pages (leaving the question of magazine circulation out entirely) can be carefully compared and declared to be the same from a cost standpoint? Printing of every kind reflects some one person's individuality. Two pieces of printing, designed by two different men, even to be used for the same purpose, will vary as positively as their finger prints. The wording, the layout, the type faces and their sizes, the use of cuts and rules, as well as inks and paper stock, are only a few of the points upon which variation is probable.

While printers probably will be allowed considerably wider scope in quoting prices than will be the case in many other industries, the printing industry does lend itself quite well to the uniform setting of minimum labor rates and maximum weekly hours for the various classes of labor employed. These standard rates and hours will be determined by general

conditions and living costs within definite employing and operating districts, rather than to have one set of standard rates and hours apply more generally, as some assume.

#### ***Competition will continue keen***

When the average printer considers the condition that will arise from this situation, he will agree that competition will continue to be keen. The Government has decreed that selling on a below-cost basis must stop. Certainly this demoralizing practice has been prevalent in the printing industry within recent years, and, while its elimination is a most constructive step forward and will help all of the printing trade in general, it will also mean that many orders that have been taken into shops in the past, regardless of cost and selling price, in order to hold a customer or to fill idle equipment, will go elsewhere in the future, unless steps are taken to actually reduce the costs.

It is readily apparent that shops equipped with obsolete machinery, and with relatively higher costs, will be at a tremendous handicap as a result. Those who have heeded THE INLAND PRINTER's oft-repeated advice to modernize will benefit in increased business under the National Industrial Recovery Act.

#### ***How would this be handled?***

Again, it will be almost impossible for all printers concerned in any one prospective order to come together—even through a central organization—and agree upon a uniform price to be quoted by each company. We have in mind a large tobacco company in the South, whose printing is sought by printers located in a dozen different labor centers in the United States. Would it be practical, or possible, for these printers to all quote the same price on each order? The labor rates paid in each center, combined with the fact that each printer is probably equipped to handle on a more favorable cost basis some certain class of the work, would most certainly affect quotations. Another point here to be considered is RUSH WORK which the customer must have immediately. All printers know that much of their

work falls into this class. Certainly, in most cases of this kind, the customer would not, and could not, allow enough time to permit two or more printers to agree on a price to be quoted.

### ***Below-cost sales are prevented***

The answer seems to be, although all shops within a definite labor center will be compelled to operate on the same maximum hours a man-week and the same minimum-wage-rate basis, that the quoting of prices on definite orders—especially where the shop itself develops and lays out the piece for the customer—will be in most cases impossible to control, aside from preventing a “below cost” quotation. This means that, in the main, each shop’s own operating costs will affect its quotations, and consequently the amount of business it will receive. Operations at present being limited

and hour costs accordingly high, economic costs, based, say, on 70 per cent production, will probably be established to start off with.

In the end, following this line of thought to its logical conclusion, printers already operating efficient shops, or who radically improve management procedure, to obtain operating costs as low as competitors, will find themselves in a position to obtain profits in a degree unknown within recent years. One source of satisfaction promised, which should be comforting, is that one of the natural consequences will be the elimination of the price-cutting pirate, who has always been on hand.

Profit is still the reward of competent management, and, while certain restraints and regulations are to be placed upon industry, profit must continue to be possible of accomplishment as long as industry is privately owned.

## **Local Letters Go for Two Cents—Now What?**

By HOMER J. BUCKLEY

POSTMASTER GENERAL FARLEY, through the columns of the press, makes the announcement that July 1 the rate on first-class mail, for local delivery, will be reduced from three to two cents.

Authority for this action was given to the President by Congress. The bill is elastic and gives the President power to *lower* or *raise* rates as his best judgment, and the experience of the post office department, may determine.

The President, Congress, and the Postmaster General would like to reduce the rate to two cents on a nationwide basis. They are convinced that the raise to three cents was an economic mistake. They have an abundance of evidence placed before them by the National Council of Business Mail Users in support of this fact. Since the three-cent rate became effective, millions of pieces of mail have been diverted to other methods of delivery, and it’s a serious question whether one-quarter of this volume ever will be returned to the post office.

Business men, who could not afford to pay the three-cent rate, have discovered new and economical ways to effect deliveries of invoices, statements, and printed literature that formerly were mailed under two-cent first-class postage. Stores, public utilities, milk companies, and local merchants are delivering, by their own messengers and delivery wagons, at a cost under two cents a piece.

Will these organizations restore to the post office the task of handling these deliveries as of old? If they do, in substantial quantities, the post office de-

partment will within a few months (surely before another year) restore the two-cent rate nationally.

Postmaster General Farley assured the writer, on his visit to Chicago a few weeks ago, that he would like to immediately restore the old rate throughout the country. He believes it is the right thing to do to revive business, but is reluctant to do so *all at one time*, until it could be shown, through local restoration of volume resulting from a two-cent rate, that it would be a move in the right direction.

Farley is sincere about this question of the lower rates, fully appreciating the fact that high postal rates make volume impossible. It slackens the work for post office employees, resulting in reduced forces and impaired service without increasing revenue.

The post office needs volume to maintain its operating facilities. It is geared to handle volume and it is a fallacy for Congress to labor under the delusion that it can use the post office as a means of raising funds, under the title of tax emergency.

We are fortunate in having a business-trained man heading the post office. Farley is the first postmaster general in fifty years who is sales-minded. He has been a salesman and sales manager. He knows about the use of the mails to make sales.

The sooner the two-cent rate is restored on a nationwide basis, the better it will be for business. Ninety per cent of all first-class business mail is inter-city and inter-state mail, and that is where the reduction is needed. Personally, I am afraid that not enough volume will be returned on local mail.

# Printer Tells Experience in Offset

*Gives sound, helpful advice to other letterpress* ★ *By E. J. BAKER*

*printers who desire to instal offset equipment.*

*Points out advantages and danger for beginners*

**W**HETHER to purchase photolitho equipment or not—what is the photolitho process? Is there an opportunity in this field for a profitable expansion of my business? What does it cost? How do you operate?

These and numerous other questions have been crowding into the line of thought of many letterpress operators throughout the country during the past couple of years.

Whether or not to instal equipment for this work is a question that must be answered by each individual after he has made a thorough investigation and decided to his own satisfaction that present business or future prospects justify such a step. Just how to make this investigation and to arrive at a satisfactory decision is no easy task, for there are many wrong trails and pitfalls that may lead to a false impression. The surest way to get information as to what is being done or how it is done is to contact the men who are operating such equipment. Visit a plant which operates both letterpress and offset equipment, if possible, for first-hand facts.

## **Has advanced rapidly**

Lithography or offset printing, like our other methods of reproduction, has made great strides from its crude beginning. As long as the work was done by the tedious method of making the stone engraving and then transferring the plate to press plate by hand, the process was confined to an expensive class of work in a field to itself.

Then the camera was introduced into the industry along with the method of photographing the image onto a sensitized zinc plate for the press, and this gave us the photolitho process, which simply means that the completed zinc plate that goes on the press is produced entirely by photography. Presses are similar, and the same method of operation is used as with the hand-transfer.

With the advent of the camera and the photographic process, the time required to produce a plate for the press

was greatly reduced; it is even more simple to reproduce a type form or a drawing for offset than for the engraver to make a zinc etching. To make a multiple run of the form you use only one negative and photograph it as many up as may be required onto the sensitized press plate by means of a step-and-repeat photo-composing machine.

## **Saves on cost of cuts**

Having the camera and other equipment, the offset printer may produce his own halftones or other illustrations without the cost of buying cuts. However, it should be stated here that any saving in this feature is made in multiple runs as a rule.

With these advantages at his command, the offset printer has successfully adapted the photolitho process to a class of work hitherto considered as belonging entirely to the letterpress field. In many plants, operating both letterpress and offset machinery, it is common to shift a long-run form of any nature from letterpress to offset and produce it more economically by eliminating duplicate composition or the cost of electros and lockup time, and greatly reducing the makeready and running time.

In the field of better-grade printing, such as labels, booklets, folders, broadsides, and larger advertising schemes in one or more colors or in process colors, much beautiful work is being done by

larger and more completely equipped plants; and, contrary to the contention of so many, that clean, sharp reproductions cannot be made from type forms, this can be accomplished with proper equipment and correct preparation of copy by experienced operators.

To answer the question: "What does it cost?" is like answering the similar question: "What will it cost to instal a printing plant?"

If he wants a plant to print only cards and envelopes the cost would be small; and as the required capacity increases, the cost goes up. So it is with photolitho equipment. It depends on what you expect to do with it. To begin, you must have a press. The size of the press to be selected must be considered largely from your past experience in the printing business.

## **Many sizes of presses built**

The various manufacturers are offering numerous sizes of presses from what they term the offset jobber, about 12 by 18, up to 44 by 64, with some sizes also built to run multiple colors. Probably the most popular sizes with new entrants to the offset field would be either a 17 by 22 or 22 by 34 maximum sheet, or a size between these two.

The output of an offset press will be considerably greater than that of the corresponding size letterpress machine, and the low cost of duplicating forms, as compared to multiple composition or the cost of electros, makes the larger size offset press more practical as compared to the printing press.

Having decided on the size press required, the platemaking equipment will make a great variation in cost. If you desire to confine your production to simple black and white forms, this cost will not be so great.

Work of this nature can be successfully done with a plate-coating machine called a "whirler"; two vacuum frames, a small one for printing film negatives, and one the same size as the press plate, with the air pump; suitable vats and trays for the washing and chemical development of plates and film negatives; a darkroom, work tables, filing cabinets and other convenient fixtures (most of which may be built locally if you prefer); together with proper electrical, gas, and plumbing installations.

## ★★ *A Copy Suggestion* ★★

### **Advertising's Alphabet**

Advertising	Necessitates
Being	Outstanding
Carefully	Printing,
Designed	Qualifies
Easily	Respective
Freshens	Stores,
Generally	Tells
Helpless	Unprejudiced
Insignificant	Viewpoints
Jerky	With
Kaleidoscopic	Xylography's
Lazy	Yarning
Merchandising,	Zeal.

*Elmer W. Miller, Cincinnati printer, offers this thought to prospective printing buyers*

\*Baker is superintendent of the Maverick-Clarke Litho Company, San Antonio, Texas. His plant does both letterpress and offset.



The above is considered as the minimum equipment to start, but the addition of an offset proofing press with an adjustable bed would be thought essential by many. It is a valuable machine which would surely be one of your next purchases as your plant grows.

Quite a few chemicals are used in the work, but their cost will be a monthly expense-account matter.

#### Camera is not needed

It will not be necessary to purchase a camera for the class of work referred to above, and even if you desire to go in for reproduction of handlettering or illustration, it will prove more economical to have all such negatives made by your photoengraver for some time.

Of course, when no photoengraving plant is available, you will have to buy a camera when you begin producing a better quality of work. Then, too, after you have a camera you will find many economical uses for it in the daily routine of the work you produce.

In many of the larger cities there are trade platemaking plants which will furnish completed plates, ready to go

on the press on any kind of work. If you are convenient to such, the purchase of platemaking equipment may be held to the minimum until your experience assures you that additional expenditures are good investments for you.

The addition of more labor-saving machinery speeds up production and permits you to produce a more varied line of work. There are quite a number of other machines that may be added to facilitate the work. The step-and-repeat machine, already referred to and on which the press plates are prepared, is an outstanding one.

It is a great labor-saver over the vacuum-printing frame, and it is the one piece of equipment that has made possible the economical production of the larger, multiple forms. It would be a necessary addition before you could expect to proceed to a great extent.

After an order is completed, if the form is "dead," the press plates may be regreined; that is, old images on them may be ground off and the plate be used as new again. It will prove more economical to have this done by any one of the many plate-graining concerns until

your volume reaches a point where you can keep a graining machine running almost continuously.

It is neither wise nor necessary to confuse you here with detailed descriptions of various operations in platemaking. Manufacturers usually demonstrate their machinery thoroughly when you buy, and experienced employees know those things. A few suggestions, however, will not be amiss.

There are conflicting ideas in the procedure of many photolitho operations, as you doubtless already have surmised from reading the views of the many writers on the subject.

The minimum equipment described above is intended for the production of what are termed albumen-coated press plates. This means a plate sensitized with an albumen-bichromate solution, the cheapest method of platemaking.

#### Other processes available

Other methods, such as the etched or intaglio plate, are highly recommended by some users, on the claim of longer runs on the press, and better results in halftone reproductions, but it has been found that a good albumen plate will print for 50,000 impressions or more, and it is doubtful whether the extra impressions or the quality of the intaglio plate will offset the greatly increased cost over the albumen plate.

Reproductions of type forms or cuts may be made without a camera by making prints on cellulose, making a film negative from positive prints in this way; but enlargements or reductions cannot be made in this manner, while large forms may be more conveniently handled and better results be obtained with the camera.

You will find that successful operation of this photolitho equipment and production of high-class work by this method depend a great deal on the careful preparation of copy, planning the work to the least detail before starting, and employing experienced operators. Especially is the latter true of the camera. More grief can result from having an inexperienced man in this position than from anything else.

The full meaning of the above statements may be more readily understood when you take into consideration that making a press plate on which the same piece is duplicated a number of times, or a folder or book form is being made, is the same as locking up the form in a large chase, except that on the offset plate nothing can be moved after it is made. Therefore, all margins and spacing must be figured exactly beforehand.

## Advice of a Letterpress Printer Who Also Does Offset Work

WHEN A PRINTER thinks of installing offset equipment, he wants to know how other printers feel about it. Offset presses cost money, and every printer wants to be sure he is right before he spends a lot of his capital on it.

For this reason, we are printing here a letter by George M. Gray, president of the Gray Printing Company, Fostoria, Ohio, giving that firm's experience with offset—added to its service this year. The letter follows:

We installed a small, 9 by 14-inch offset press in January. Through a combination of circumstances, it has been busy. As the small press lacked distribution for heavy forms, would not register accurately, and several features for doing the best work were missing, we added a 13 by 19-inch press in May.

I had wanted to instal the small press for two years. Never could get sales staff or son enthused. Finally, at a conference, when everyone expressed himself as doubtful, A. Gordon Gray, son and treasurer, said, "Father has never purchased an expensive car. Let's give him

this to play with." Now everyone is enthused about the machine.

Several of our good customers were purchasing offset work, instead of printing, because of savings in the expense of photoengravings. For various kinds of work, the process is more economical and better than letterpress.

We have our own photo- and art departments. Work had fallen off, and this skilled help is the important feature of the process. In our judgment, a printer would not be wise to undertake offset unless he had this foundation. Having these advantages, and about \$2,500 to play with on the small press and equipment, it is worth trying.

It is too soon to give an opinion on the 13 by 19-inch press. Troubles multiply and expenses increase over the old small press in "arithmetical progression." Time alone will tell.

I would repeat that I do not think it would be wise for any printer to go into offset work unless he has a surplus of money with which to experiment. On the other hand, I believe that there is a lot of work, formerly printed, which *will be produced by this method*. For printing on any kind of paper, for reproducing anything for which the copy is black on white paper, the process is wonderful and quite economical.



Any error that may have been made at any point in the work means doing it all over again before printing.

This equipment cannot be operated with any great degree of success without a trained staff. While photography has made great changes in the processes of lithography, resulting in the abandonment of stone engravings to a large extent and its adaptation to a class of work with which the lithographers have not been familiar, the men engaged in the work as a rule are keeping in step with the progress being made.

A lot of engravers are turning to artwork, the hand-transfer men are readily taking up platemaking and the best of camera men are coming from the photo-engraving industry. At any rate, the future combination letterpress-and-offset plant should be under the supervision of one who has a thorough knowledge of both branches of the industry, if possible to get such a man.

As to the opportunity in this field for a profitable expansion of your business, the writer, who may be a little more enthusiastic about photolitho offset printing than the average, believes that the opportunities are great.

#### It is gaining in popularity

The day is not far distant when a majority of the larger printing concerns will have added an offset department to their plants, and, as more progress is made in the process, more development in the machinery, and more men obtain experience in sure, economical operation of the equipment, it will be more widely used by printers.

Even with these developments, there seems to be no need for worry that letterpress equipment will be scrapped, as there will always be much printed matter which must be produced (and more economically so) by letterpress. As one writer has stated: "The future of the industry is neither offset nor letterpress, but a combination of the two."

Complete photolitho equipment will certainly open to you a broader field in which to work, and place new business at your command, which you have not been able to handle. Whether it is possible for you to build up business in your trade territory sufficient to justify the expenditure for such installation is to be decided by yourself.

Unless you are sure of your field, and if you have adequate letterpress equipment which is modern and in first-class condition, it would probably be better policy to begin with but a minimum installation, and plan on making replacements with offset machinery.

## Cyrus H. K. Curtis Dies, 83, Noted as Great Publisher and Printer

One of the outstanding publishers in American journalism, Cyrus H. K. Curtis, died June 7 after being ill a year. He was eighty-three.

He was chairman of the board of the Curtis Publishing Company, Philadelphia, publishing *The Saturday Evening Post*, *Ladies Home Journal*, and the *Country Gentleman*. He was also president of Curtis-Martin Newspapers, Incorporated, publishing the Philadelphia *Public Ledger*, *Evening Ledger*, the *Inquirer*, and the New York *Evening Post*. Inactive for the last year because of illness, Curtis had left control of the Curtis Publishing Company to George Horace Lorimer, noted editor of *The Saturday Evening Post*, and direction of the newspapers to John C. Martin, son-in-law of his second wife.

Curtis became a newsboy in 1862 on a capital of three cents. Shortly before his death, his enterprises were earning \$100,000,000 annually, and he was believed by the Government to be one of the five men in the United States with a \$5,000,000 income.

Curtis's education never extended beyond the Portland, Maine, grammar schools, due to the limited means of his family. Three years after he became a newsboy, he used his savings to buy a small printing press because he "liked the smell of the papers and the printing presses." He published a boy's paper which became successful, but fire destroyed his plant the next year.

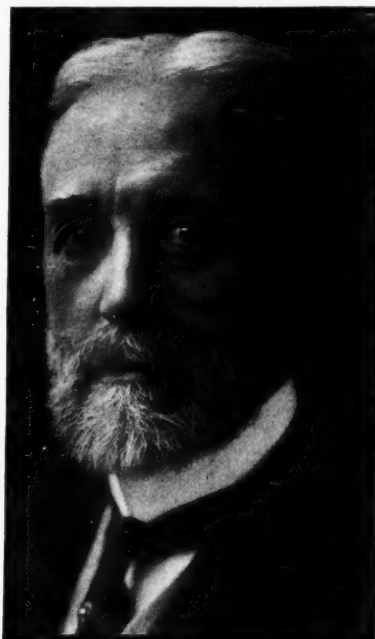
He was later a sales clerk and also a newspaperman. In Boston, another journalist induced him to start a new publication, promising an investment of \$20,000, which was never forthcoming. Thus, in 1872, Curtis was again a proprietor, owning the *People's Ledger*.

The Boston fire put an end to his second publishing effort and Curtis followed the Benjamin Franklin route to Philadelphia, where he opened a shop and published until 1878.

The next year he sold out and went to work for The Philadelphia Press. A year later, forming a partnership with his brother-in-law, Hamilton Mayo, he started *The Tribune and Farmer*. From this seed grew the *Ladies Home Journal*, of which the first Mrs. Curtis was editor, and of which the late Edward W. Bok later became editor.

In 1890 the Curtis Publishing Company was founded, now one of Phila-

delphia's principal industries. Seven years later *The Saturday Evening Post*, with 2,000 circulation, was purchased for \$1,000, which included Benjamin



CYRUS H. K. CURTIS

Franklin's name. It cost the company \$1,000,000 before a profit was earned.

The famous publisher frequently declared that Lorimer made it the success it now is. The third addition to the company's string was the *Country Gentleman*, which ate up \$2,000,000 before it began to pay dividends.

Publisher Curtis entered the newspaper business in 1913 with the purchase of the Philadelphia *Public Ledger* because "I felt I could afford to see if I could make the kind of newspaper in Philadelphia that I had in mind."

Scrupulous in financial matters, Curtis paid off early bills with interest as soon as he had the funds. Many of these accounts had long been written off by his creditors of earlier years.

The second Mrs. Curtis died during her husband's illness a year ago. He is survived by a daughter by his first marriage, Mrs. Mary Louise Curtis Bok, widow of Edward W. Bok.

Publisher Curtis was noted for his many philanthropies, many millions going to charitable and educational institutions, usually with the stipulation that no publicity be given the gift.

# Tells Experts More Study Is Needed

*Professor A. C. Jewett tells technical men that* ★ *By MARTIN HEIR*

*vast economies in production are still possible.*

*Convention endorses plan of organized research*

THE FOURTH CONFERENCE of the technical experts in the printing industry, specifically, the Printing Industry Division, American Society of Mechanical Engineers, opened a two-day session Monday morning, June 26, in the Palmer House, in Chicago. Floyd E. Wilder, Hearst publications, New York City, was in the chair.

The first paper presented, "Printing Progress," recounted developments all along the printing front. This was the work of a special committee made up of B. D. Stevens, Miehle vice-president; Wilder, and George H. Carter, Public Printer of the United States, and concerned improved tools, methods of production, and new processes.

Improvement in flat-bed presses was one of the outstanding features of the paper, emphasis being given to the increased speeds, closer register, and the tandem idea of operation. The principle of the tandem press dates back to the development of the Sadag company, Switzerland, which placed three one-color cylinder presses in a line.

## Featured in our pages

Running the stock directly from one press to the next, and then to the last one, well registered three-color-process prints came from the Sadag combination machine. This experiment was described in *THE INLAND PRINTER* on several occasions, the latest being in the issue of January, 1930, when the frontispiece used was a product of the Sadag machine, produced in Paris.

New developments in label- and carton printing on flat-bed presses—cutting, creasing, forming, and fastening the sheets into candy and other boxes—were also described. Stripping or removing the scrap from the sheets before forming into boxes has hitherto been a slow hand operation. Now, it appears, this operation may be done by machine through a device directly connected to a cutting-and-creasing press.

Other subjects of interest to printers and lithographers discussed in the report were high- and deep-etched plates, bakelite-surface plates, Walter Howey's photoelectric engraving machine, also

teletypesetter, Lewis' brushtone, Garnier's deeptone, rubber plates, and the Rinco process, Texo-print, and certain improvements in typesetting machines. As these processes and improvements have been covered in the columns of *THE INLAND PRINTER*, it is unnecessary here to go into details regarding them.

## Better plates possible

Direct-pressure stereotypes, according to the report, appear worthy of all the favorable mention they may receive. These plates were originally developed with the object of improving magazine sections of daily newspapers.

For that purpose they had to stand up on editions of from two- to three million without showing wear, even on 133-line halftones. Today, it appears, these stereotypes have been adapted to the work of the commercial print shop, displacing electrotypes to some extent. The American Sales Book Company, of Niagara Falls, reported the use of direct-pressure stereotypes on runs up to a million and a half without wear.

These particular plates were nickel faced, but, on runs under fifty thousand, the plates were not faced with nickel, chromium, or any other metal. According to Wilder, these plates are cheaper and closer to being foolproof than ordinary stereotypes. He also stated that shrinkage in casting is negligible.

Developments in the manufacture of special mats for these stereotypes, to receive and preserve impressions of minute detail, withstanding casting temperatures and resisting distortion, have taken a lot of time on the part of manufacturers. Several mats of this kind are available, and, while they may be used for cuts of 133-screen, best results are obtained with 110-line plates.

It is said that this method of producing stereotypes originated in England. This may or may not be so, but the writer's first acquaintance with the process was on work from the Winkler concern in Bern, Switzerland, and shown at the Pressa in Cologne, Germany, in 1928.

Illustrated papers in England, especially the *Illustrated London News*, and some of the German picture weeklies,

long the cause of wonder on the part of American printers because of their pictorial excellence, are printed from stereotype plates of fine-screen halftones. The mystery now seems to be solved: direct-pressure mats.

Lithographers and printers operating offset presses have so often been hampered by the uneven dampening of the plate. In this connection it is interesting to learn that the Miehle Press and Manufacturing Company has devoted considerable time in its research division to developing a new manner of dampening, positive in its results. The new method is called Isolith.

A simple illustration of the isolith method is had by considering condensation of moisture on any cold object, upon a water pipe, for instance. Everyone knows how moisture collects on a pipe when the humidity is high and the water in the pipe is cold, at which time water may be dripping from the pipe. A bit later the pipe may be dry or covered by only a thin film of moisture. The reason for the difference is lack of uniformity in the air around the pipe.

Isolith equipment controls the humidity around the plate (comparable with the pipe) and the temperature of the plate as well, thereby supplying the required constant moisture throughout the run. Since dampening rollers are dispensed with by this method, wear on the plate is greatly reduced.

## Prolongs life of plates

Another use of isolith is to prolong the life of the ordinary photolith- or transfer plate. Chemicals, as a rule, react slowly at low temperatures. A plate is sometimes spoiled in the midst of a run by the untimely or excess use of acids. The use of acids for etching, or counter-etching during a run, is said to be greatly reduced. When they are used on a cold plate, the action is so slow that there is little chance of harm.

Production is greatly increased by obviating the necessity for gumming up and washing out the plate whenever the press is stopped for any reason.

Following the reading of the progress report and its discussion, led by H. E. Golber, Chairman Wilder called on J. L. Frazier, editor of *THE INLAND PRINTER*, for a description of the new Engrav-O-Graph photoelectric machine

for making engravings. As a descriptive, illustrated article on this newest development appears elsewhere in this issue, his talk is not given here.

Major George L. Berry, president of the International Pressmen's and Assistants' Union, was to have entertained the conference with a paper on "Labor and Printing Progress," but he had been called to Washington for a conference with the new industrial administrator, so Vice-president Marx, of the same union, read the paper and proved a worthy substitute.

### Research is high spot

Printing research took up a greater part of the Monday afternoon session. Dr. Henry L. Hubbard, assistant to the director of the Bureau of Standards, Washington, who was scheduled for an address on the subject, failed to appear.

His paper was read by Summerfield Eny, of the Champion Coated Paper Company's New York staff. In showing how research may benefit the printer, Hubbard had selected "Legibility of Type" and "Research on Materials" as examples. Quoting excerpts from the paper, his arguments were:

"Legibility is the central problem of printing. Research on legibility touches the fundamental desideratum. Legibility is, in fact, the one and only absolute essential of all printing. To enhance legibility is to advance the art of printing in its most essential aspect.

"Barbara Roethlein's studies led to the conclusion that certain letters in every face of type were more legible than others of the same face. She found seven factors affecting legibility of the separate letters: form, size, heaviness (boldness), margins around the letter, place of the letter in the group, shape, size of adjacent letters. A mean between bold and lightface was optimal. Initial and end positions in a word increased legibility.

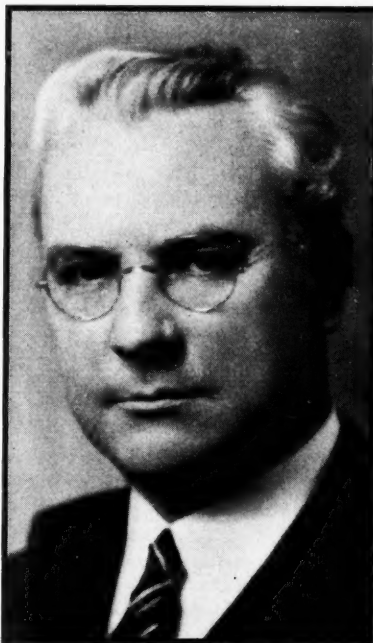
"A synthetic 'most legible' alphabet from sixteen styles of faces (lower case) ranged in legibility from 333 (for the letter m) to 177 (for the letter s). A synthetic 'least legible' (lower case) alphabet ranged from a maximum legibility rating of 298 (for the letter j) to the minimum legibility rating of 138 (for the letter s).

"It is significant that the most used letter, e, has a rating of 140, next to the lowest. The need for conclusive research and redesign is obvious and the potential gains are notable.

"Hovde's study of 'The Relative Effects of Size of Type, Leading, and Context' reports that context is a larger factor in reading rate and legibility than the sensory material. Size is less a factor than context. Readers' preferences and opinions of legibility differ more than the amount of reading as measured by the reading rate.

"He reports that the experimental results do not justify the specific recommendations for size and leading for newspaper columns within the limits of the type size and leading that have been tested.

"A great variety of material is used in the printing industry. Research is undoubtedly needed on every material. Paper and ink are



FLOYD E. WILDER

typical fundamentals. A few comments on these basic materials will illustrate the research point of view for the remainder.

"The surface which receives the print may be flat or irregular. Certain brands of eggs, oranges, nuts and other products bear the printed impress of the brand name and quality grade. The surface of printing papers should be designed with respect to the mode and kind of printing, and nature of the ink.

"We have not yet matched the optimal printing of the motion-picture positive, in which a master negative prints without mechanical contact 200 impressions a minute on celluloid, using a beam of light as a vehicle.

"Next to the design of the type is the surface, usually paper. Centuries of paper craft have passed and the underlying principles basically affecting the science of papermaking are just being discovered. An example is the doubling of the folding quality by revised processing of the fibers—teazeling out fibrillae at the ends and sides of the individual fibers which form the pulp—a method by which not only currency paper for the Government, but fine bonds and ledger papers, may be made of double strength and durability without added shop cost."

Similar results may be obtained if other printing materials are subjected to scientific research.

"Recent research shows that a great saving would be effected by classifying printing papers according to the prospective life utility of the subject matter printed upon each. A specification could then be prepared for each age-group investigated.

"The essence of true scientific research is to find the structural science underlying aggregates, then producing to order the properties in the magnitude called for. Until such research is conducted, empirical trial and error are the only recourse.

"Many aspects of ink have received experimental research attention and expert empirical studies. The use of color is a field of

research of unusual promise, both as an esthetic stimulus and for fidelity of pictorial rendering. One inkmaker speaks of the tremendous capacity of color to produce reactions, to stimulate action, saying, 'No one will ever exhaust the power of color to stimulate and inspire. Out of the wealth of color available, any mood, any atmosphere can be created. Color of ink and paper in printed forms aid in identification, classifying, routing, and carrying out routine business with vast saving in time and effort.'

This one paper is given considerably more space than planned originally, because it appeared to pass over the heads of many of the delegates. It was referred to in complimentary terms by Prof. A. C. Jewett, but no one else appeared to give it any consideration.

"If that method of printing, which will give the required results with the least expense, is the best method of printing, I think it is safe to say that hardly a printer present knows how best to operate his plant."

This was the opening remark of Professor Jewett, of the Carnegie Institute of Technology, in the second paper of the day devoted to technical research in the printing industry. He qualified the statement by adding that there are numerous troubles occurring daily in the printing plant without stirring the printer either to resentment or to a resolve to change conditions.

"Probably newspaper printers have gone further than any others in perfecting control of operations to obtain best results at least cost, but even in the newspaper plant there are many troublesome and costly conditions—problems still unsolved. Take ink misting.

"Any production manager can make his own list of recurring troubles that ought to be solved. Ultimately most of them will be solved by intensive study and measurement of all the conditions, until it is clearly known within what limits of tolerances every condition can be controlled.

"Every detail of printing manufacture requires further careful investigation to correct costly and troublesome details affecting production. For example, the wood block as a mount for halftones and other printing plates is far from ideal. It is unsatisfactory in many ways. It is a makeshift. Certainly a printing block once brought to proper printing form—to correct dimensions—ought to hold that form indefinitely. The wood block does not."

### Urges varying type heights

By way of diversion, the professor showed a number of stereopticon views. One of these views was especially interesting. It showed the various heights of type of different sizes for best printing. For instance, if a correct printing surface can be obtained at a height of .918 for eight-point, a higher type body is required for ten-point if the same grade of printing is to be produced, while for twelve-, fourteen-, eighteen-, twenty-four-, or the thirty-point, still



higher type bodies are required for best printing. In other words, as the type body increases in size, the more tissue is needed to bring out its best printing height. This may be news to many of our readers and certainly has a lot to do with makeready costs.

Before he concluded his speech on research, the professor proposed the formation of an institute of printing research. It was duly resolved to form an institute and go to work at once.

#### What institute will do

The objects of the institute are: (1) To promote research in the printing and allied industries; (2) To foster the establishment and ultimately direct the organization of some printing research foundation; (3) to encourage coöperation and the exchange of information among research agencies, individuals, and corporations in the graphic arts.

(4) To collect, record, and index research work in progress, research data available, and other information pertinent to printing; (5) to publish results of research work and all special studies, accounts of new equipment and processes, and generally to disseminate information for the benefit of its members and the advancement of printing.

(6) To hold meetings for the presentation and discussion of papers related to printing and the allied arts and sciences; (7) to aid and encourage the establishment of standards; (8) to promote the welfare and interests of its members and of the printing industry.

#### Two classes of membership

It is proposed that there shall be two classes: corporate and individual.

A corporate member shall be an organized association in the printing or graphic arts field, or a firm or corporation actively engaged in printing or in the manufacture or sale of equipment or supplies used in printing, and which endorses the objects of the institute.

An individual member shall be any person having an interest in printing and related matters.

Another paragraph states that inventions resulting from research projects shall be the property of the institute. Licenses may be granted on a royalty basis for the use of these inventions. Corporate members shall have prior and equal rights in the issuance of such licenses. The income from royalties shall go into the institute treasury.

Two important papers about press drives and control on modern presses closed the afternoon session. One was presented by Joseph E. Ridder, of the

*Journal of Commerce*, New York City, the other by W. E. Wright, of the General Electric Company.

Essentially similar in their premises and most of their conclusions, the papers differed materially in their choice of motor power. Ridder was decidedly of the opinion that direct-current motors should be used for the driving of modern newspaper presses, if economy and peace of mind were factors.

Wright differed pointedly. He contended, and he provided figures from working sheets of numerous metropolitan dailies to strengthen his position, that alternating-current motors were both cheaper and better.

Air conditioning was the first topic to be considered on Tuesday, and it seemed to meet an already-formed favorable opinion. A paper prepared by executives of The Cuneo Press, Chicago, was read by one of them. The theme was "Improved Printing Results From Air Conditioning." Their report sang the praises of air conditioning and humidity control from beginning to end. As *THE INLAND PRINTER* has discussed the two questions forward and backward, also early and late, there is no need for more than mention here.

In short, air conditioning and humidity control save time of men and presses, improve register of the printed sheet, and improve the health of workers. It was stated, in the informal discussion which followed the reading of the paper, that paper stock requiring six weeks time to condition in the old way could be air-conditioned in forty-to forty-eight hours.

It was also suggested that it should be the duty of paper manufacturers to condition paper stock at the mill so that it would be ready to run when it reached the printer's warehouse. According to statements by one or two delegates, this would be an impossibility, as the condition of the paper would obviously be affected by the air in transfer from the mill.

#### Rubber rollers discussed

The last paper of the day was devoted to rubber rollers. Harry B. Adsit, production manager of the *Pittsburgh Post-Gazette*, was given the task of telling why the rubber roller is preferable on newspaper presses, and he did it clearly and convincingly.

"Although the initial cost of the rubber roller is greater than that of the older type of roller, the long life of the rubber roller, as demonstrated in various plants, makes this roller a most profitable investment.

"Rubber rollers are really auxiliary press equipment and should never be charged to expense; the cost should be prorated over a period of years, based on the expected life of the rollers.

"For high-speed presses rubber rollers are practically essential," Adsit said. "Any attempt to operate a modern high-speed press without rubber rollers will prove unsatisfactory."

★ ★

#### Here Is Program Which Can Be Read in Dark Theater

Stage stars have frequently said that the greatest annoyance they have to contend with is the lighting of matches by patrons desiring to read the program in darkened theaters.

Jacques Halk, of Paris, gets around this by printing the program on waxed- or glassine paper. F. A. Rapley, an English printer, invented an even better one—printing the program as a re-

THIS PROGRAMME CAN BE READ IN THE DARK

CAESAR AND CLEOPATRA  
BY BERNARD SHAW  
PRODUCED BY QUETZALCOATL  
SCENERY DESIGNED BY HUMPHREY JENNINGS

BELZANOR	BERTRAM HEVHOE
PERKIAN RECHUIT	EADIE PALFREY
NERIAS SENTINEL	HENRY HIRSH
BEL AFFRIS	GODFREY KENTON
PTATATEETA	VIVIENNE BENNETT
CLEOPATRA	DOROTHY DUNKLES
JULIUS CAESAR	STEPHEN GILLAM
PTOLEMY	VERA BIRCH
POTHIUS	GODFREY KENTON
THEODOTUS	PERCY GOODYER
ACHILLAS	ROY NEWLANDS
RUFIO	JOSEPH GORDON MACLEOD
BRITANNUS	BERTRAM HEVHOE
LUCIUS SEPTIMIUS	HENRY HIRSH
SENTINEL	EADIE PALFREY
APOLLODORUS	ROY NEWLANDS
CENTURION	PERCY GOODYER
CHARMIAN	VERA BIRCH
IRAS	HAZEL LAMBETH
ANOTHER LADY-IN-WAITING	TOVA FIRON
MUSICIAN	EADIE PALFREY
WOUNDED SOLDIER	EADIE PALFREY
MAJOR DOMO	PERCY GOODYER
GUARDS	MESSERS. BARKER, BROWN, JOHN WHITBOURN and WILLIAMS

The prologue of the God RA will be spoken on alternate nights by Godfrey Kenton and Doris Paston.

TO READ THIS PROGRAMME WHEN THE AUDITORIUM IS DARKENED UNFOLD IT AND HOLD IT AGAINST THE LIGHT

verse plate on cellulose film, waxed-, glassine-, or other transparent paper. His idea is being used by a London theater with considerable success.

The program is set in the usual way; a reverse plate is made and printed on transparent paper; the sheet is then tipped on the outer edge of the regular page and folded in.

The patron merely spreads out the page and holds it up to the light from the stage, reading the text with ease. If the sheet were tipped in at the binding edge, as is ordinarily done with such inserts, it would be necessary to bend following pages back, causing a lot of rustling of papers and annoying both actors and audience.



# Machine Makes Cuts in 7 Minutes!

*Halftone-effect plates are engraved in stereotype metal from photographic negatives without any etching. N. E. A. members see first demonstration*

WHEN National Editorial Association members visited Indiana University during the tour which followed the convention in Indianapolis, they witnessed the first public demonstration of the Engrav-O-Graph, invented by Joseph Bennett, chief machinist, The Indiana University Press composing room. They came away enthused, Secretary Harry Rutledge says in commenting on the machine.

Like the Howey machine described in *THE INLAND PRINTER* for December, 1931, and December, 1932, Bennett's apparatus makes use of the photoelectric cell, or electric eye.

However, there the similarity ends. Howey's engravings are made on thin metal by using photographic prints as copy. Tones are obtained by cuts of various depths and widths, depending on highlights and shadows.

Bennett uses negatives as copy, light being transmitted through the negative to the photoelectric cell, or scanning eye. The cut made in the metal is of

an even depth throughout, except in extremely dark portions of the picture.

Bennett uses stereotype blanks when making his cuts. Of course, if the face is pitted, it is necessary to surface the blocks first. Thin metal can be used.

He places the negative in a carrier under the scanning eye at one end of the machine. The block of metal, exact size of the cut wanted, is locked under the cutting tool at the other end.

After the cutting tool is adjusted to the depth of cut desired, the machine is set in motion by a small electric motor. Engraving is automatic from that point on. The completed cut is ready to be locked up in the page as it comes from the machine. No finishing of any kind is required. Should a border be desired, it can be set around the cut in cast type rule, or it may be included in the negative and engraved.

A beam of light, transmitted through the negative, is caught by the scanning eye and amplified 450,000 times to actuate the cutting tool.



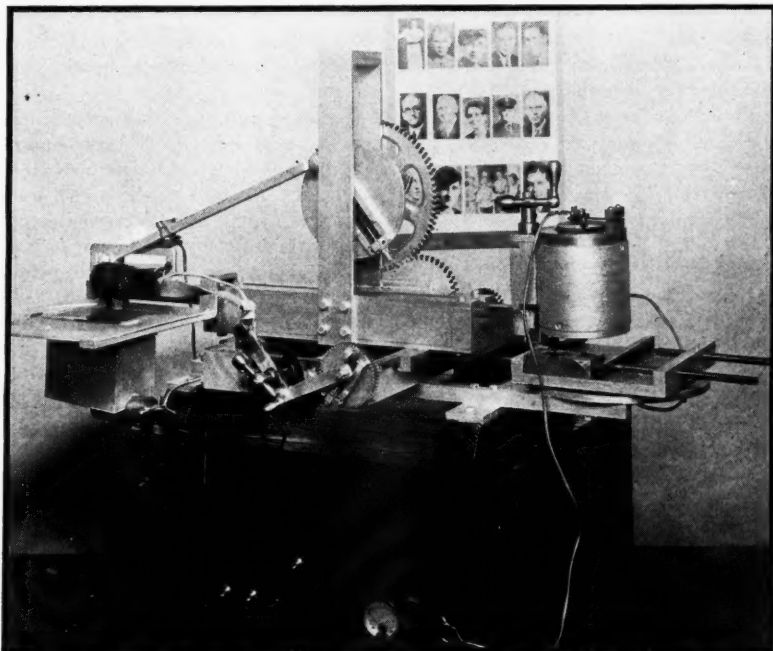
*Bennett made this cut on his machine.  
Note cross lines made by engraving tool*

Light transmitted through light spots in a negative (dark areas of a picture) set up a strong impulse in the scanning eye, this causes the cutting tool to lift up slightly, leaving such areas almost solid for heavier inking. Dark parts of the negative (light areas in the picture) transmit a lesser impulse, providing a full cut and corresponding light areas in the engraving being made.

Bennett's machine makes a straight-line cut. When the entire surface has been scanned in one direction, both the negative and metal block are turned at a ninety-degree angle, making a cross cut approximating the screen of a halftone. A one-way cut was made, as National Editorial Association members watched, in seven minutes. Cross-cutting will double the time required. The one above was made in twelve minutes.

In addition to the one-way cut and screen effect, it is possible to obtain the diagonal cut shown in the cut of Mrs. Bennett, preferable for some types of copy because of the better detail.

Bennett advises us that an improved machine, already contemplated, is expected to reduce the time for a one-column cut to three and one-half minutes. He told of an experiment, in which the elapsed time from snapping the picture until the finished cut was removed from the Engrav-O-Graph totaled only seventeen minutes. Total cost of all operations was estimated to be twenty cents. Such speed and economy should interest daily newspapers, which frequently receive photographs of last-minute happenings with only minutes to spare.



*Bennett's Engrav-O-Graph, on which a cut like that shown in upper corner can be made in only twelve minutes, direct from a negative, without etching. Cost estimated at fifteen cents*

The machine shown is the fourth one Bennett has built. The first three were manually operated and grew from a desire to engrave photographic images on linoleum blocks some nine years ago. Perfection of the photoelectric cell and dynamic armature control encouraged Bennett to use these principles in building an automatic engraver.

Only electric wire connects the scanning and amplifying units. As a result of this it is possible to engrave cuts with his machine over a separation of several miles between the scanning portion and the cutting machine. It also would be possible, he points out, for several publications to be hooked up, all receiving cuts from one negative.

He believes that the Engrav-O-Graph eventually will be developed up to the point where it can be used for making cuts by telephoto on a national scale.

#### Faculty helped him a lot

Prof. J. W. Piercy, head of the journalism department of the university, sponsored the project and helped Bennett obtain patents. Dr. R. R. Ramsey and John P. Foley, of the physics department, and Prof. W. A. Cogshall, of the astronomy department, gave Bennett much valuable technical advice.

C. E. Van Valer, manager of The Indiana University Press, displayed some proofs of other cuts made by Bennett, including "screen" plates and one-way cuts from line copy. To make these, Bennett inked glass with heavy bond ink. After the ink dried, student artists scratched designs in the ink. The glass was then used as any regular negative in the Engrav-O-Graph.

While the engravings made on this machine are not on a par with fine-screen photoengravers' halftones, they are sufficiently good on some types of copy for newspaper use. The perfected machine now being built is expected to overcome this handicap.

Cuts made on the Engrav-O-Graph are exact size of the negative. By making enlargement negatives from snapshots, cuts of any desired size can be made. Even should a photoengraver's negative be made, the user would still save the cost of etching, routing, blocking, and finishing.

It is not known yet when the machine will be commercially available.



Engraved from line copy, as described above

## Design Which Won Cover Contest Is Used on This Month's Issue

**O**UR COVER this month is the first-prize winner in our recent contest. It is the work of E. Frank Glatthaar, compositor of The Bachmeyer-Lutmer Press, well known Cincinnati plant.



E. FRANK GLATTHAAR

Glatthaar cannily submitted his simple design in green and black and in cerise and black, using stock in matching, lighter shade in each case. The background, printed in the lighter color, is made up of cast rules.

The design has the verticality and sweep which delights the modernists, and the simplicity and balance so dear to traditional typographers.

#### Eight judges gave it votes

It had a decided appeal to the judges. Eight of eighteen gave it points. One placed it first, two rated it second, one listed it third, two marked it fourth, with a fifth- and a seventh place completing the list. Only the second-place winner was awarded points by more judges, but it did not rank as high with them as did Glatthaar's design.

It should be interesting to printers to study the cover reproductions and compare the preferences shown by various judges for individual designs.

Glatthaar is a comparative youngster in the printing business. He has been a compositor for the last thirteen years, after four years studying all de-

partments—pressroom, bindery, composing room, and front office.

He is keeping up with related lines of the business, having had a year of advertising and selling in night school, followed by two years of layout and design under Louis A. Braverman, of The Procter & Collier Press, one of America's leading quality printers. In addition, he says, "I have read *THE INLAND PRINTER* diligently now for ten years. It has been a valuable part of my printing education."

#### More covers are shown

Besides those shown during May and June, this issue of *THE INLAND PRINTER* includes several covers entered in the contest. It has been suggested here that printers keep all these reproductions handy, since they make an excellent idea file for use in planning covers for booklets and other printing for clients.

Nine cover contest entries are shown on page 45 of this issue and two more appear in the *Specimen Review*. Few, indeed, are the printers who could view this monthly display without finding one or more ideas that can be used in some current piece of printing.

During the following months, other covers entered in the contest will be used on *THE INLAND PRINTER*. Even more will be reproduced inside for use and comparison with those which have already been shown here.

The card contest closing July 25 offers every printer an excellent chance to gain the prestige of having designed the ideal card for a printer's own use, and at the same time to compare the ideas of many printers on what such a card should look like. The time grows short. If you have not already entered, it would be wise to get to work on your business card design at once.

No doubt hundreds of cards will be sent in during these last few weeks. In such a profusion of designs, it is the well planned entry that stands out, like a diamond among a bunch of "five and ten" gimcracks.

Don't strive for a typographic picture, forget you are in a contest, and let your card express your personality as a printer—plan it to make prospects feel you have that certain something they have long sought.

Remember, July 25 is the deadline, so plan your card right now.

# Don't Guess When Estimating Time

*Time-study formula provides accurate time each operation should take and is based on a number of tests made on actual orders going through plant* ★ By J. O. P. HUMMEL

**P**RACTICAL METHODS of taking the time study had been described in THE INLAND PRINTER for June. Much emphasis was placed on them.

Nevertheless, it does not seem illogical to uphold the advantages of taking a *minimum* number of time studies. In explanation, it may be stated that if time studies are made correctly, only a few will be needed as a basis for standards applying to a variety of work.

Such a basis may be realized by means of formulas which depend upon a relatively small number of representative time studies.

## Methods have improved

Repetition in time-study work was evident in the earlier days of modern management. When a number of similar tasks were studied, it was seen that many operations were repeated on all. Attempts to eliminate any duplication failed, at first, because details of the work were not carefully examined. The time studies were little more than over-all checks of the time spent in doing a particular piece of work.

With approximate measures, it was impossible to determine required times for detailed operations. Not until studies were taken in such a way that each small operation was considered separately and independently timed did the

possibility of cutting out repetition become feasible and simple.

Consequently, it is extremely important that studies which are for use as a basis for formulas be so divided that times for all unique operations are obtained. In general, the divisions should be as fine as possible, consistent with ability to read small amounts of time on the stop-watch. In this way, combinations of any unlike operations can be avoided in setting standards.

It is assumed that, in addition to correctly subdividing all of the work, the preliminary work of time studying has been done well. Conditions, equipment, and methods must be the best obtainable if standard times and formulas compiled are to be most effective.

Before a time-study formula is made, it is essential definitely to decide on what range of work the formula will apply. This is a matter of logic and convenience. If the formula is made to

*Shown are four pages of an effective folder issued by The Berkeley Press, the reverse of which carried the message (in large type), "Good typography is more economical than ordinary composition. Use it!" This effective use of printing to advertise its typography is certain to bear profitable fruit. It would pay more printers to do more of such advertising of their services, showing what can be done.*

cover too wide a field, it will be unwieldy in use. An unreasonably large number of formulas will be needed if each field is too narrow. This will mean greater expense. A mark between these extremes should be selected to insure most satisfactory results.

Examples of printing divisions, for each of which a formula may be made, include: linotype, monotype keyboard, monotype caster, both composition and makeup (the two may be combined or handled separately), lockup, and so on.

## Each covers a class of work

Each formula division is definitely separated from all of the others, and is usually the same as one of the main divisions of printing work. Individual formulas for presswork should be constructed for each general size and type of press. For simplicity, these may be made up as tables.

The first step in compiling a formula for any class of printing is to determine important elemental operations which are performed in doing the work. These will be used subsequently in all time studies which are a basis for the formula. They are a definite link between the studies and the formula, and make it possible to compare data.

In order to learn what the elemental operations are, it is usually necessary carefully to observe the work, and list all operations as they occur. These can be rearranged later, and reworded to place them in the best usable form.

## Good Typography at 1933 Prices

**T**o produce good typography at the lowest cost per advertisement is the aim of the Berkeley typographers.

In the Berkeley plant hour efficiency goes hand-in-hand with hour cost.

Each job is planned before it goes to the time clock. That time clock registers the 100th part of an hour and you are charged only for the time actually used.

Type, tools and materials are arranged so that work can be done in the shortest time.

To save time there are machines for trimming and mortising plates, — for testing their correct height, — the latest power machine for mitering rules, — the best self-inking proof press that gives clean, sharp proofs... proofs that you like to show to your clients.

To illustrate Berkeley's efficiency in handling typography, the following is something which is not an unusual happening.

An advertising agency had an advertisement set by another concern and did not like it. They

called us in on the job, gave us typewritten copy and a rough, sketchy pencil layout, and no type specifications.

Berkeley completed the advertisement to the entire satisfaction of the customer with

... better type selection  
... better appearing proofs  
... more accurate proofs  
... quicker service

and at a cost of only two per cent more than the unsatisfactory work... which the agency felt was much more than offset by the better workmanship and service.

THE BERKELEY PRESS  
72 LINCOLN STREET - BOSTON



It is important to determine and define the end points of each elemental operation to insure consistency. These can usually be chosen as the points at which there are distinctive changes in motions. They may often be recognized by unusual sounds, such as machinery noises or the tap of a tool being applied or laid down again.

All elemental operations must be described as briefly as possible so that they may be filled in easily on the time-study form. However, all descriptions ought to be made clear and inclusive. They should tell exactly what was done.

The number of studies to be taken depends upon the complexity of the work. Enough should be obtained to include all general types and sizes of tasks done in the plant.

When studies have been completed and calculated, the times for elemental operations of all studies may be summarized on one large master schedule. Since most of the elemental operations were predetermined, these remain the same for all studies. It is best to show the operations on the right side of the sheet, and opposite these the calculated time standards from the studies, each set of times from a particular study being placed in one column. In this way, careful analysis is facilitated.

### Constants and variables

In studying the master sheet, it becomes evident that the times for certain of the elemental operations obtained on the various studies are much alike. On others, however, times differ widely. Thus, it is seen that times for certain elemental operations are the same for all orders within the class of work to which the formula applies. These may be termed "constants." Those which vary with definite measurable characteristics of the work, are "variables."

One time for each of the operations determined to be a constant may be selected. This will usually be a value which is close to the average of times taken on all studies. It should, however, be chosen as that time which, based upon the judgment of the time-study man, is correct for the particular detailed operation. The sum of all constants is a figure which applies as a fundamental part of the time standard for every task within the division of work so standardized.

The variables must be carefully analyzed. It is well to assume that an operation is a variable until a decision is reached that it may be handled as a constant. In this way there will be a greater tendency to thoroughly exam-

ine all features of the work. In discovering the characteristics of the work with which the time varies, it may often be necessary to scrutinize several before disclosing the one or ones which cause the time to vary. Common, measurable characteristics are the number, size, shape, and complexity. There are, however, a great variety of other possibilities for consideration. When correct measurements of the variables have been ascertained, these may be combined with the sum of all constants to make the time-study formula.

An example may help to make this explanation clearer. Let us consider the sawing of bars of brass with a power saw. After thorough analysis, it is determined that, for the saw used, time for sawing will vary with the area cut. There are several constants incident to placing the piece to be cut in the saw and removing it. For each of these a time has been selected. Let us assume the operations and standard time are:

Operation	Class	Time in decimal hours
Place piece of brass in saw vise	Constant	.0045
Push switch to start saw	Constant	.0010
Cut off piece with saw	Variable	....
Push switch to stop saw	Constant	.0008
Remove piece of brass from saw vise	Constant	.0027
Sum of constant times		.0090

For simplicity, assume that only five studies were made. Area and time for the variable operation are as follows:

Time in decimal hours	Area in square inches	Time divided by area, or time a square inch
.0675	2.5	.027
.028	1.0	.028
.012	0.5	.024
.0972	3.6	.027
.130	5.0	.026
Total on five		.132
Average		.0264

The formula then is:  $.0090 + .0264A$  where "A" is area in square inches of stock cut. Simple enough, isn't it?

The method illustrated may be extended to any problem on developing a time-study formula. The only difference between the above and other problems is that more constants and more variables have to be considered. For example, in composition and makeup, time will vary principally with the class of work done, the type size, whether the type is on a narrow or a wide base, and the amount of type set.

The makeup of the formula may take one of several possible arrangements. Formulas are developed from correct combinations of mere lists of times for elemental operations. Such lists of data may be combined to make a formula.

Occasionally this is not convenient, and the data must remain as a list. In other cases, tables, which result from substituting a number of values in a formula, may replace the formula when greater ease in use can be obtained.

The essential thing to strive for is simplicity. The formula should be as easy to use as possible, and should be so set up that standard times can be determined with the least expenditure of time in calculating.

In addition to simplicity, there are two important characteristics of a good time-study formula. First, time standards need to be consistent. If all variables are properly analyzed in deriving the formula, absolute consistency will be achieved. Finally, accuracy is essential in order to assure correct standards as a basis for operation control, and to guarantee satisfied employees.

(To be continued in August)

★ ★

### Resale of Program Cards as Gummed Stickers Pays

Every printer has printed programs for clubs, lodges, and other organizations which featured small advertising "cards" of local stores, dealers, and of professional men. Many programs are furnished gratis by the printer, who receives his income from selling the advertising spaces on them.

Whichever way such programs come into your plant, you can use the plan that Wayne C. Dye, of Oakland, California, has found successful in earning an extra income from such advertising.

Dye has the pressman run a half-dozen sheets of gummed stock along with the regular order. He then cuts the advertisements apart and has samples of gummed stickers to show for each one. Dye then goes calling.

In Dye's case, the stickers are one inch by two and one-half. He reports that, if he sells a thousand stickers at \$2.00 to fifteen out of a possible thirty dealers it is a profitable venture. The type is standing and cost of producing the stickers is limited to gang lookup, press run, cutting, paper, and ink.

★ ★

### Briton Rates Inland Printer High

We are sending some specimens for criticism which may possibly be of interest to you. We are afraid that many of the specimens display faults that really ought to have been avoided. We should be interested, however, to know what you think of them. The writer would add that he is an enthusiastic reader of your journal and wishes you every success.  
—S. L. MASON, *Alfred Tacey (The Excelsior Press), Leicester, England*



# REVIEW OF SPECIMENS

Printing submitted for review in this department must be mailed flat, not rolled ★ By J. L. FRAZIER  
or folded, and plainly marked "For Criticism." Replies cannot be made by mail

TYPOGRAPHIC SERVICE, INCORPORATED, Philadelphia.—"Compare" is a striking folder, characterful, too, and it is exceptionally well printed. Congratulations!

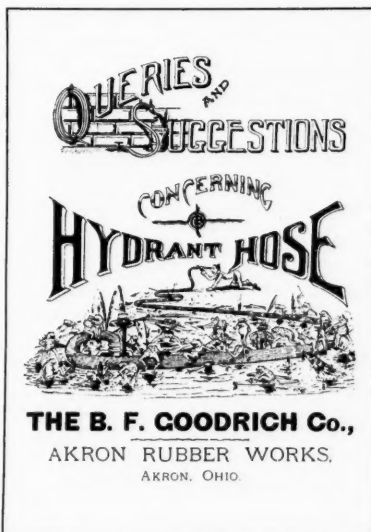
FRANK WIGGINS TRADE SCHOOL, of Los Angeles.—"Trailing a Tramp Printer" and the "Printer's Manual of Style" are neat and attractive, if not outstanding booklets of a deluxe order. The text should be most interesting and helpful to student printers. The only point that might be said against them is that they are not stylish, as is the school catalog, reviewed in our last issue.

W. W. GRAHAM, Tulsa, Oklahoma.—As in other years, the high school annual, "Tom Tom," is excellently done in all respects. Quite appropriately illustrating this issue are some fine pictures of Indians, printed from halftones that bleed sometimes at two outer sides of the pages. We regard it as one of the best high school annuals published and the quality of all features is quite uniform.

THE MAPLE PRESS, York, Pennsylvania.—Our compliments are extended on the general excellence of the direct-mail campaign leading up to and finished off by the striking casebound book, "The Sales Doctor." Each of the several pieces, and especially the mailing folders promoting inquiries for the book as well as interest in your service, combines the best effort in all branches of the graphic arts involved, as well as intelligently impressive copy. Unfortunately, the work is of such a nature, involving overprinting and large halftones, that it does not reproduce well and so our readers are denied a treat.

ARTYPE PRINTING COMPANY, of Birmingham, Alabama.—All your blotters are distinctive and impressive, especially the one with the sunray effect extending up from the bottom. Here, as in the case of the one entitled "We Take a Bow," the lines are spaced just a bit too closely. In addition, the head on the latter is too scattered, the two lines do not come close enough together to read smoothly and make it manifest that they belong to one another. There is no reason why the word "Bow" should be so emphasized and, in view of the awkwardness of the white space around this head, we believe you will agree the head in a single line, in one size and style of type, would be preferable.

THE MORRIS REISS PRESS, New York City.—There are many excellent specimens in the portfolio you submit and none that is in the least bad. In most instances, the work has that different look constituting distinction that lifts



Layout, lettering, and type representative of a great deal current in 1889. Compare with "colorful" cards characteristic of much present work shown in the two specimens below

Please send us ☐ copies of the folder.

"Bronze Screens" printed with the following:

NAME	
STREET	
CITY	STATE
PHONE	

WE CAN USE THE FREE SCREEN FOLDERS OFFERED

SEND

BLOTTER, "WE MAKE SCREENS"	COPIES
FOLDER, "IT'S EASY TO AVOID"	COPIES
ENVELOPES FOR ABOVE FOLDER	COPIES

FREE SALES HELP

NAME	
STREET	
CITY	STATE
PHONE	

IMPRINT AS ABOVE

In only one printing the effect is made colorful by the use of brown instead of the conventional black. From American Brass Company

it out of the crowd of good work which, although done by many printers and used by many concerns, looks as if it might have been done and used by one. Most of the even good work is like this and, commonly seen, it is commonplace, although the term carries the suggestion of inferiority in other respects. Your own interesting business card is reproduced. You have an appreciation of one factor it would be to the advantage of printers by and large to realize, and that is the part paper plays in contributing distinction and impressiveness to printed things.

ADVERTISING DEPARTMENT, AMERICAN BRASS COMPANY, New York City.—We consider the series of folders you submit, which unfortunately are not well suited for reproduction, among the best examples of the prevailing modern practice we have seen. The idea is, in covering the paper with printing, the use of combinations of flat plates in color with type overprinted, with reverse plates printed in black, the plates registering with each other regardless of the particular shape any takes, and they vary. Additional interest is given to some of them through halftones similarly shaped and registered with color plates. Decided ingenuity is indicated in the shaping of the different panels, which has been kept within bounds; that is, the point of eccentricity is not reached. The message is put over and not submerged, which is the vital consideration.

MANHARDT PRINTING COMPANY, Buffalo.—Your "Up" blotter is interesting and effective as to layout, but would be improved if the rules were printed in a weaker ink color, so that they would not stand out so prominently, and if less space were given the signature, so that the text type matter above (which is crowded) could be spaced out more. Line crowding, especially of the cap lines at the side of the big display, "A Hen," is the only fault of any consequence with the other blotter. If the lines below the "bullet" on the left side were indented somewhat, to effect a better distribution of white space around them, further improvement would result. You should guard against excessive letterspacing of sans-serif type, in fact, any type at all bold; the blacker a type, the less it stands letterspacing. One should see words, not letters, as units.

MUSIC DEALERS SERVICE, New York City.—We cannot see how serious criticism could be leveled at the booklet "Making Music Pay." The cover is excellent, a fine example of modern layout, yet in no respect complex. The

In 1441 printing was discovered. At that time the past was a vast cemetery with hardly an epitaph. The ideas of men had mostly perished in the brain that produced them. The lips of the human race had been sealed. Printing gave pinions to thought. It preserved ideas. It made it possible for man to bequeath the future the riches of his brain and the wealth of his soul. When people read they begin to reason, and when they reason they progress

—ROBERT G. INGERSOLL

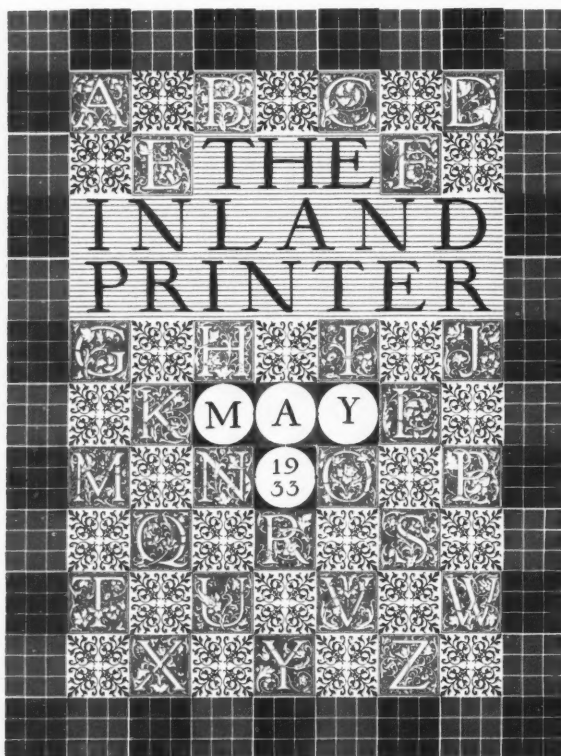
MAY



1933

THE INLAND PRINTER

Number 82. Entry of Morris Reiss, New York City, in THE INLAND PRINTER cover contest, features a quotation that should make any printer proud of his craft. He used deep blue and white on light blue



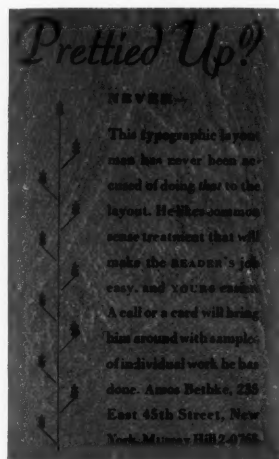
Frederic Nelson Phillips, well-known and able New York ad typographer, entered Number 1 in two color combinations, with every letter of the alphabet decoratively used. More designs are on page 45

opening spread—the inside front cover and the first page of text, combined in layout—is in many respects clever and will certainly cause anyone to sit up and take notice. Indeed, it is here the condition is found which probably prompted the criticism you mention. The decorative and accented features are too strong for the type, and the same fault, to a lesser degree, characterizes the remaining pages. So, if a somewhat stronger and, in some cases, larger type had been used for the text, the fault would be overcome. The type would be more in key with the decoration and would have a better chance of receiving the attention it deserves.

DAYTON LINOTYPING COMPANY, Dayton, Ohio.—Our most sincere compliments are extended on the excellence of your new loose-leaf type-specimen book. In view of the striking character of the pages, which in effect constitute advertisements, and are examples of good layout and display, we await with decided interest the receipt of filler leaves, which, let us state for the benefit of others, are quite properly printed on heavy ledger stock to stand the wear and tear to which any type books are subjected. Nothing else suffices, at least for the loose-leaf book. The stamped limp "leather" binder is not only attractive but contributes the suggestion of a thing of value, insuring the book's being kept and used, thereby sending business your way. The page outlining the well known advantages of trade-plant service is shown not only for that reason, but for the reason of its forceful and interesting layout.

THE MARCHBANKS PRESS, New York City.—While we do not regard "Hewitt's Handbook of Fly Fishing" among the best books you have done, the binding is attractive, characterful, and impressive. We appreciate, of course, it was not designed to be de luxe, that it was a commercial proposition and, as such, it is highly commendable. We believe you admit that the Scotch Roman you used for the text would show off to better advantage if leaded one point more. It is a stubby face and, if not opened out considerably, the lines seem to pile up on one another. It may interest you to know that, for as many years as we have looked upon you as a master in the handling of the Caslon face, we have felt the same about Benjamin Sherbow when it came to Scotch. Subheads, especially where all caps, as set in the bold Bodoni, seem quite crowded. The various small pieces, mostly enclosures, which were sent along at the same time, are excellent, especially the catalog of all books printed and published or merely printed by you, the cover of which we reproduced some time ago.

GLENN KRATER, of Long Beach, California.—Your "Roster" of the local advertising club is smart, also unusual, the feature being the wide flat silver border, which averages an inch in width around the pages and which is finished off on the inside with a three-point rule printed in red-orange. The presswork, like the design, is excellent, in fact, the only suggestion we have for improvement concerns the spacing, particularly



Congratulations, Mr. Bethke, on the sound copy appeal and typographical excellence of post card ad. It is effective use of small space

around the type inside the border, where there is too little. It is especially noticeable on the otherwise brilliant title page. There should always be more space between the type of a page and any border, or there is an effect lacking in unity. You will see the advantages of the point by comparing the title page with the last page of the booklet where, since the type is small, there is perforce less space between words than between the type of the page entire and the border. There are some unusually interesting and attractive letterheads in the lot; cards, too—and the brochure, "This Is the Way," is a classy item and has several points of distinction.

POLYTECHNIC HIGH SCHOOL, of Riverside, California.—Except for the fact that all the lines of the poem would be greatly helped by the addition of one point leads throughout, the booklet, "When We Went to Jamaica," is excellent. The unusual cover stock, a dull yellow flecked with dark fibers, and suggesting a high grade of butcher's paper, if there were such, offers a degree of atmosphere, an exotic suggestion which is valuable. With line cuts of different types of ships printed in dull blue at the bottom of each page, bled at bottom and sides, and with some of the type overprinted at the top of them, the pages of text have an interesting

appearance. It is fortunate all around that dull, dead-looking colors were used, as a brighter blue in the case of illustrations would have detracted from the qualities of general appearance which create the atmosphere. Other specimens are good, if not as outstanding, second best in the lot being the thermographed treatment of the "Eucalyptus" poem, where the only fault is the credit line set in Bodoni, which contrasts unpleasantly with the Kabel used for the rest.

THE UNIVERSITY PRESS, of Eugene, Oregon.—By working up Cobden-Sanderson's essay, "The Ideal Book or Book Beautiful," into a book, you have accomplished something that we are sure the great gentleman himself would endorse. It is one of the finest of a number of keepsake volumes made up with this remarkable copy matter. Set in the beautiful Cloister type, set off with margins that Jensen himself would undoubtedly gaze upon with pleasure, and printed on a parchment-like paper, it is something which everyone who gets hold of it will cherish. Indeed, it is an inspiration all the way through, and the paper covering the board backs (a colorful marbled stock) adds just the right touch for the proper finish. The fact that, to the writer, it suggests that it might have come from the plant of the great Doctor Nash should make you feel proud. May we, having expressed so much of admiration, point to one feature that we do not consider just right? The lines of the main and top group on the title page are crowded, indeed, the space between them is not wider than that seen between the lines of the imprint group and the bottom, although they are much larger.

ALFRED TACEY, of THE EXCELSIOR PRESS, Leicester, England.—It is a genuine pleasure to examine work of such uniform excellence as that con-

ting, to say nothing of good presswork, and toned papers, using deep brown or blue inks instead of the conventional black. Hope other readers appreciate what this one detail can accomplish. The thing about the work which intrigues us most, however, is a border treatment you have given a couple of pieces, rules of even weight printed flush, one in red-orange and the other in gold. With type matter in black, this treatment creates a smashing effect. You accomplish a lot through simple means and your customers, in our judgment, are fortunate in dealing with you.

SAFEWAY STORES, INCORPORATED, of Oakland, California.—Congratulations on the fine June issue of *Uno Animo*, especially the cover design. This is one of the largest, best edited, and, typographically, best executed employees' publications we have seen in a long time. Against a silver background printed from a zinc plate, with the title and date reversed and showing white, the cover features a large butterfly, hovering over tulip and jonquil blossoms in solid yellow and red, with leaves and stems in varying tones of green, provided by bendays. It is remarkably pretty, and at the same time, impressive. Inside makeup, including headings in Kabel, is commendable, and illustrations are quite well arranged for distribution and balance. In fact, the only criticism on this part of the work which is of consequence enough to mention is the fact that lines in heads and even in the captions are too solidly spaced and that, furthermore, a bit more space around the entire heads would help a great deal. In some cases, however, the heads as a whole are not overly crowded. Presswork on the whole is good, although not outstanding. It inclines to weakness in so far as impression and strength in the ink are concerned.

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

# July

may have been a month of let-down in the past; but this year you will find most of your customers and prospects right at their desks. Your printed sales messages will do a good job this summer and early fall—if you get started now.

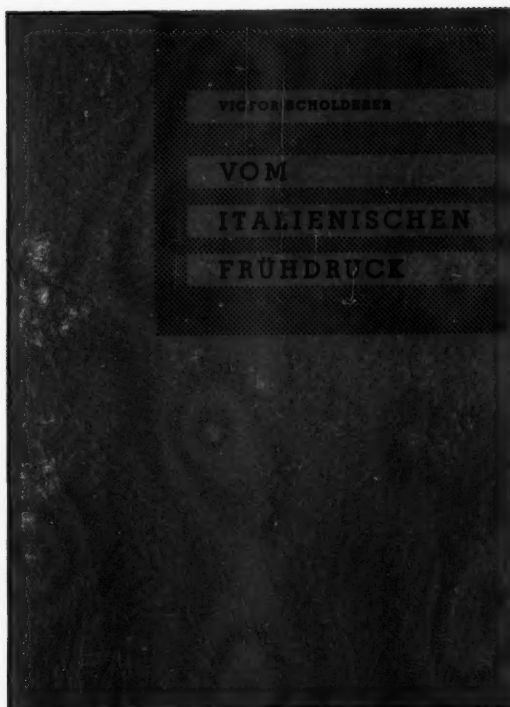
**THE HOLMES PRESS**  
will help you plan your printing  
1315 CHERRY STREET  
PHILADELPHIA

Telephone: LOCust 4475

Simple, striking way of focusing attention upon a date of the calendar. A blotter originally printed in black and red on buff stock by the Holmes Press

tributed by you; educational, too, in many respects. You have some of the best type faces available today, among them Bruce Rogers' Centaur, and, whatever the style, handle them with sympathy and use them where suitable. What are usually commonplace one-color catalogs you handle economically in one color, and yet, unlike most such, there is no suggestion of cheapness about them. Reasons why: Good types and good typeset-

THE REVIEW COMPANY, Fort Erie, Canada.—In "From a Hundredweight to Pi," you came mighty close to a de luxe booklet. The cover is impressive and attractive at the same time, a rare combination. The paper stocks used are excellent and contribute to the distinction the piece reflects. Aside from the fact that the lines of type are too closely spaced, the title page (a Colonial style arrangement well suited to the Caslon



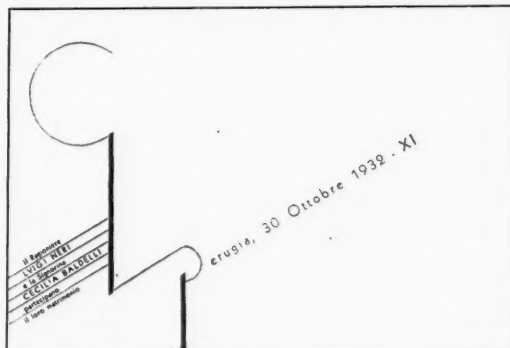
Unusual typographical cover of a booklet from the Gutenberg Society, of Mainz, Germany, the original of which is printed in brown on white stock. The Egyptian letter, specifically the Memphis of the D. Stempel foundry, Frankfurt, is used in text

PLEASE HURRY FOR

Contents MERCHANDISE 4th Class Mail. POSTMASTER: This parcel may be opened for postal inspection if necessary. Return postage guaranteed.

**Tyler Kay Company, Inc.**  
775 MAIN STREET, BUFFALO, N. Y.

The illustration and a deep red color featuring this label by the LeVasseur Typographic Service, Buffalo, are not only sufficient to arouse interest in the package, but make a good ad



Believe it or not, this card from one of our Italian readers is a wedding announcement. Original in black and silver on white



**Worrying**



about high duties on printed matter for Argentine distribution will not make your product business in that rich market...

**AVOID**

that high duty by entrusting us with your printing. Expert personnel, modern equipment, reliable, intelligent service enable us to give complete satisfaction. Get in touch with us now.

**MEANS FOR PRODUCTION MEANS**

We offer you modern, advanced service at about 1/2 cost. We make the plates, set the type, make stones or mats and distribute to publications in Argentina, Chile, Uruguay and other countries nearby. Worth investigating!

**MODERN PRINTING SERVICE**  
**LUIS L. GOTELLI**  
**AZOPARDO 1071**  
**BUENOS AIRES - ARGENTINE**

*With apologies to Miss Roberta Wakefield*



"In Latin Argentine customers business is printed matter... simply have it done by Gotelli in U. S. A."

Expert craftsmen, modern equipment, reliability, intelligent cooperation and modern distribution enable us to offer you a printing service on a par with the best, at a surprisingly low cost. May we serve you?

**MODERN PRINTING SERVICE**  
**LUIS L. GOTELLI**  
**AZOPARDO 1071**  
**BUENOS AIRES - ARGENTINE**

**JUMP that hurdle**



by having Gotelli print your booklets, brochures, folders in Buenos Aires.

**QUALITY? SERVICE? RELIABILITY?**

We can truly say on these points, it won't cost you more than a 2-cent stamp to find out.

Get in touch with us. We shall be glad to send you samples of our work.

**PRODUCTION MEANS**

We have the plates, set the type, make stones or mats and distribute to publications in Argentina, Chile, Uruguay and other countries nearby. Worth investigating!

**MODERN PRINTING SERVICE**  
**LUIS L. GOTELLI**  
**AZOPARDO 1071**  
**BUENOS AIRES - ARGENTINE**

**CREAMOS IMPRESOS QUE CREAN VENTAS.**

**COOPERACION**

**LUIS L. GOTELLI**  
**AZOPARDO 1071**  
**BUENOS AIRES**  
**TELEFONOS: U. I. 32**  
**AVENIDA 5051-5053-6994**

inteligente con nuestros clientes en todo sentido, es nuestra norma. Además, si usted lo desea nos encargamos de la creación COMPLETA de sus impresos de propaganda, desde la idea hasta la impresión perfecta y distribución final...

Look to your laurels, type-and-rule cartoonists of the U. S. A. Four blotters, originals in colors, from an enterprising ad typographer of Argentine serving an English-speaking clientele

typography) is excellent. Now, as to wherein you slipped. The measure is too wide for the page, the top margin too wide, and the front margin too narrow. If the type measure you followed were retained, then the type page should be about three lines longer, with more of the top-margin space utilized to make room for them than the bottom margin. To have reduced the measure and allowed margins sufficiently wider to correspond with the size

of page and type, the type page might still have to be one line longer. Margins should progress around a page in width from back to top, to front, to bottom; the back being narrowest and bottom widest.

FINLAY BROTHERS, Hartford, Connecticut. --The interesting program folders, for plays given at Horace Bushnell Hall by the New York Opera Comique, emphasize the merits of a feature commented upon in some work received from England in this issue. It concerns the use of some color instead of the conventional black for work performed done in one printing. The green, the blue, and the brown used for these three pieces are strong enough in tone to carry the small type and provide the major advantage of two-color work. The informal arrangement of the title pages, all of which follow the same plan, is a refreshing change from the conventional centered and dignified style usually followed; lively and interesting as well, as the one reproduced demonstrates. Our only adverse criticism (and it could hardly be avoided) is that the type matter on each third page is set

**TOR BERGLUND**  
**INDIVIDUAL WOODWORK**



**CRANBROOK ACADEMY OF ART**  
 Bloomfield Hills, Michigan

Card printed in black and brown on rough buff stock by Edward Alonzo Miller, conservative typographer of the city indicated

so loosely in comparison with the others. We believe somewhat wider margins would be a help on all pages save the first. By following that out on the second page of each, the matter on the third page would not appear so lost. However, you have done some programs that really have character, and that is unusual in this type of printing.

THE GERMAN BOOK MUSEUM has again favored us with several of its unusual publications, among which is a special number of more than five hundred pages, containing examples of printing done by representative German printers which are interesting typographically even to those who cannot read German, as the art of placing an impression with ink from type and plates onto paper speaks a universal language. An excellent review of these specimens is contributed by Dr. Hans H. Bockwitz, director of the museum. Another publication is by Doctor Bockwitz, describing the visit of Georg Christoph Lichtenberg, German physicist and satirist, to the home of John Baskerville, the English printer and typesetter, in 1775. A letter written to German friends by Lichtenberg appears in this article, giving an account of his observations at the Baskerville typefoundry, where he had expected to meet Baskerville, but the old master had passed away some months before. The widow greeted Lichtenberg cordially and they discussed the disposal of the business, for which a bid had been made of 5,000 pounds sterling. This contribution adds materially to the history of John Baskerville and his work, which was greatly admired by German printers at that time. In a letter received from Doctor Bockwitz, he cordially invites all those interested in the graphic arts, and especially the readers of THE INLAND PRINTER, to visit the museum in Leipsic, where he will do his utmost to make the visit pleasant and worthwhile. The Doctor reads English, and any reader who wishes further information regarding the museum or the publications, should address letters to Deutsches Buchmuseum, Deutscher Platz, Leipsic C1, Germany.

"LES LIVRES A LA VILLE" is the title of a large volume published by the French Master Printers Association, containing numerous examples of letterpress, lithographic-offset, collotype, and gravure printing in black-and-white and in color. This book is 9½ by 12½ inches and weighs four and one-half pounds, which will give some idea of its size. It con-



**MORRIS REISS**  
**PRINTING CORPORATION**

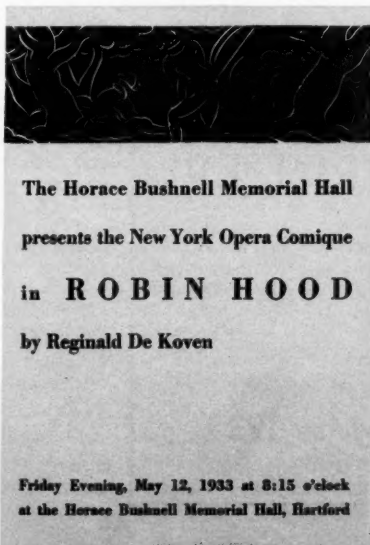
230 EAST FORTY-THIRD STREET, NEW YORK  
 Telephone MURRAY Hill 4-0787  
*Distinctive Typographic Printers*

Though criticism might be made of the extended "I," suggesting an "L," the layout of this business card is really striking in effect

tains a fine collotype print which is also a remarkably fine portrait of Dr. Albert Einstein, a splendid example of this photomechanical printing method. These excellent examples of fine process-color reproductions demonstrate the artistic skill of craftsmen in France and this book is a splendid record of their accomplishments. Unfortunately, the typography, and especially the display work, is not in keeping. In fact it is a bit garish.

DAVID STEIN, New York City.—The foundation of good typography is good type. Without it, the best arrangement and display fails to score and when, as in the case of the pieces for Greenberg, the oldest and ugliest are used, the case is hopeless. Take the blotter for instance. You have used, for the name line, a cursive letter we didn't believe still could be found in any printing office, an ugly, shapeless style that has nothing whatever to recommend it. We have even forgotten the name, but it was in a printing plant in which we worked over thirty years ago, and then considered out of date. Then there is Broadway so crowded by rules and other lines that the words have to be studied out. We find, too, a few lines in Copperplate Gothic, most of them in an extra-condensed block letter, with several lines letterspaced widely and others not at all, just to develop an hour-glass form in the arrangement of the lines in the panels on the sides! As a result, also of using more colors than the piece requires, there is a diffused effect throughout, wholly lacking in unity. A good limited type equipment for today would be a series of some fine old-style roman like Caslon, Garamond, or Baskerville; a series of Bodoni; and a series of one of the modern sans-serif faces. Starting with this, you can add Bodoni Bold and a bold old-style roman and fill out with modifications of the sans serif selected.

PAUL SALLO, of Youngstown, Ohio.—There are features to commend in the handling of the poster, "The Biggest Expenditures Are by No Means the Best," these being the color scheme (dark brown for the type and blue for some of the decorative features) and the general layout. However, there is an effect of congestion, the too wide border being one cause, and, because of that, the decorative features dominate the design too much. A great improvement would result if the inner border were eliminated and the outer one, printed in brown like the type, were printed in the blue. Next, the lines of the display should be opened up somewhat. As a further means of avoiding the crowded effect, we



The Horace Bushnell Memorial Hall  
presents the New York Opera Comique  
in **ROBIN HOOD**  
by Reginald De Koven

Friday Evening, May 12, 1933 at 8:15 o'clock  
at the Horace Bushnell Memorial Hall, Hartford

Fresh, informal handling of program title page by Finlay Brothers, Hartford, Connecticut. The original, printed in green, demonstrates the advantage of avoiding use of black if economy demands one run through press

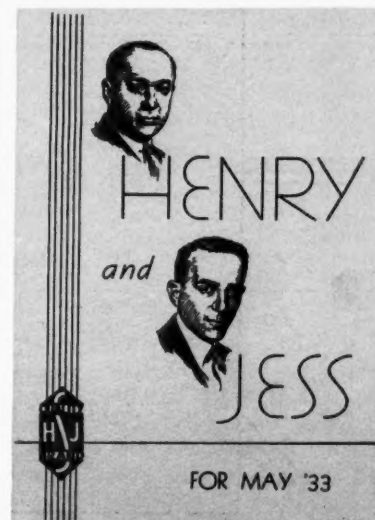


With the line "Machine Gun Fire" in heavy script as a heading under this illustration (reduced one half), one of the most impressive advertisements N. W. Ayer & Son has published for the agency results. Cogent text, following display, emphasizes effectiveness in small space

suggest eliminating the two groups of three acorn ornaments, used as dashes, and distributing the space saved among all the paragraphs equally, as well as making space for spreading out the lines of display. The poster, "Education in America," is a lot better because it does not appear so cluttered. However, the lines are somewhat crowded and the initial is too strong. In color printing, the items that are heavier should be in the color that is weakest in tone, so there will be a balance or harmony in tone in the completed piece printed in two or three colors. The three parts of the border might well be placed closer to each other, so there would be more space between the type and border around the page. Give your type breathing room. Except that the rules used as ornament on the cover overshadow the type, the dance program is good, the inside pages being quite attractive, although not in a style in keeping with the cover of the piece.

A. H. B. FOSTER, Christchurch, New Zealand.—There are two outstanding faults with your work, which you should diligently seek to overcome, namely, overuse of ornament and crowding; that is, too-close spacing of lines. And the worst example of the first-mentioned fault is probably the circular for Foster & Paul, headed "Printed Circulars." Here the type is decidedly secondary, the black ornaments of various geometrical forms standing out, as the saying goes, like a sore thumb. Ponder this. The object of any item of printing is to bear a message (words) from one to others. The message is conveyed by the type. Type, therefore, should not be forced to compete with decorative details, which should be

used only when they (1) accent the type or (2) add beauty or effectiveness to the ensemble and, while doing so, do not handicap the type in any way. We would state it is all but impossible to read your own circular; that



HENRY  
and  
JESS  
FOR MAY '33

Personalizing the house organ cover, this one printed by the Morris Reiss Press, New York, is for the paper house of H. and J. Shapiro

although obviously it may be read, one is always conscious of the black ornaments, so doesn't read with the degree of concentration

essential to an impression that will result in remembering what is stated or in being impressed by it. The example is, as stated, an extreme one, but, with the principles enunciated, you will have no difficulty recognizing other pieces that fall short by the same reason. The title page of the folder, "About Your Christmas Trade," is somewhat less decorative. It would be a lot better if the broken inner panel were eliminated. Indeed, this not only detracts from the type, but from the interesting outer border. Take one of these folders and, with a knife, cut out the rules of the inner panel and note the great improvement. A border of character, like that for the page "Christchurch, the City Beautiful," is an advantage, but unfortunately the type is too small. If it were large enough to stand out, the page could be made a knockout. Now as to the other point, crowding. Note the lines of caps under the bell ornament on the title page, "About Your Christmas Trade," mentioned above. Don't they seem to pile on top of each other? There are few types, even in upper-and-lower case (which has the advantage, in most letters, of a top shoulder), but what are improved with additional leading. Caps, having no top shoulder (as most lower case letters have), even with the larger bottom shoulder, must have even more space. Cloister Old Style and original Caslon have the longest descenders of any type faces, and thus the greatest bottom shoulder. Yet these faces, in normal reading sizes, are improved by adding one-point leads between lines. So, faces with short descenders and small shoulders need it badly. You will note that even on the striking folder title page set in Advertisers' Gothic, a type face used too long to be termed modernistic, although its design thoroughly justifies the name, the lines (to borrow a statement used above) appear to pile upon each other. Watch this. Better examples are



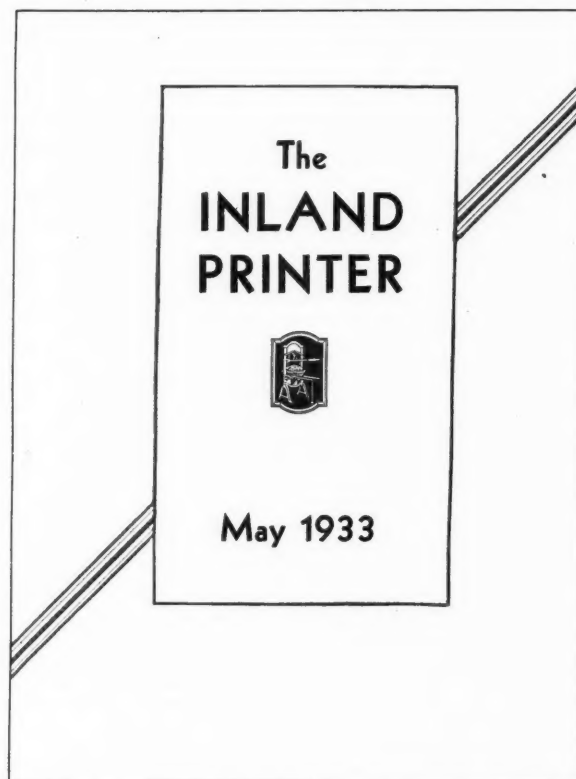
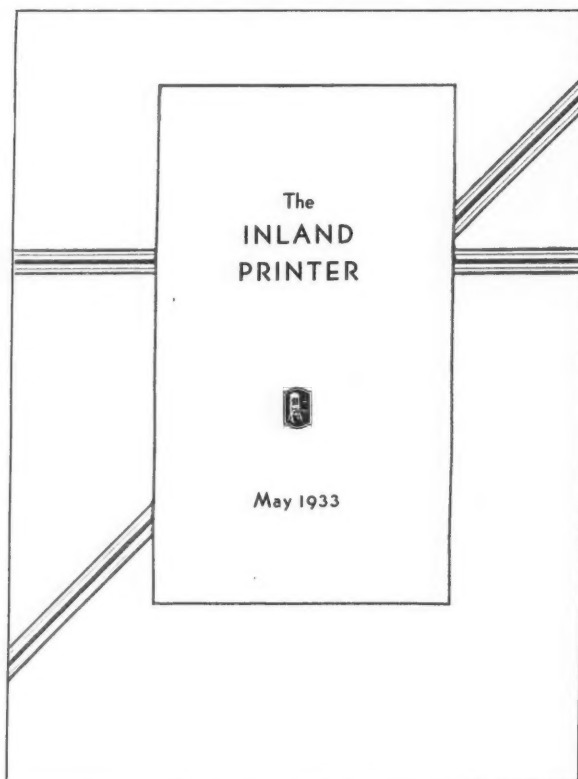
*A bit of jazz seems quite appropriate on this cover sent in by Music Dealers Service, Incorporated, New York City. In black and red*

the circular of Foster & Paul entitled, "The Dawn of a New Prosperity is Approaching—Prepare for It," and the tribute to Kingsford-Smith headed, "A City's Appreciation." These, you will note, are not unadorned, but you will also note the ornament is especially significant and that it keeps its place. Yet, please,

*The cover on the left, entered in our recent contest demonstrates a common fault of allowing decoration to overbalance type. Two easy changes, and (presto!) what difference!*

notice that the lines in the right-hand panel of the latter are crowded. Think of your work as needing more air, and you will avoid both major troubles. And ponder also this thought, "More work is spoiled through being overdone than by being underdone."

LEVASSEUR TYPOGRAPHIC SERVICE, Buffalo. —While all the work is fine, we are particularly impressed by the advertisements of the Spencer Manufacturing Company, the display of which is set in the distinctive and effective Beton display face. In connection with approved modern layout, featuring broad, strong masses consistent with the type, illustrations interestingly cropped to odd form, and two-color printing, the effect is striking, especially since, as modern work should be, the form is extremely simple; that is, not in any way complex. All the space is used for the type and illustrations, none given over to ornamentation, yet color and mode of layout make them decorative in the finest sense. Of the commercial specimens, all of which have genuine class, the letterhead of the Karl C. Franklin Paper Company appeals most. It embodies the quality of simple directness so characteristic of the advertisements set up for Spencer. It makes use of a favored idea in today's work, that of printing lines of type, especially major lines, over bands in a second and weaker color, so far as tone value is concerned. The difference brought about through the use of fresh, up-to-date types, compared with old and characterless ones, is emphasized by your handling of the heading for the Taber Pump Company and the form previously used, the latter in the time-worn and commonplace Copperplate Gothic. A kick is introduced in your design by arrangement off-center, which is infinitely more interesting and attention-compelling in itself than the long- and short-line centered and lazy style in which the original is set.





# THE PROOFROOM

Questions pertaining to proofreading are solicited and will be promptly ★ By EDWARD N. TEALL  
answered in this department. Replies, however, cannot be made by mail

## About Little Hoozis Ditto Mark

We have had considerable discussion in our office, and with advertising men of several of the manufacturing plants of our city, as to the correct ditto marks on the linotype. Which should be used, the left-hand or right-hand quotation marks? We have seen both used in price lists, and other matter, and are considerably puzzled.—*Wisconsin*.

The right-hand quote (end-quote) is the correct ditto mark in lino composition, when quotation marks have to be used for this purpose. First choice for a ditto is the straight or slanting pair of accents used on the typewriter.

## It Really Means "of the Clock"

In display lines, is the "c" in "o'clock" capitalized or set lower case? The general practice seems to be that the "o" is capitalized and the "c" set in lower case.—*Ohio*.

Lower case "o," capital "c" is the correct form to employ. Webster enters "o'clock," but under "clock" it gives "o'clock," solid. "O'clock means "of the clock"; and I write this sentence principally to show what will happen when the expression stands at the start of a sentence. In such a situation there is nothing for it but to make use of a cap "o" and a lower case "c."

## Seeks Possessive of "-s" Names

Will you kindly take up the form of the possessive singular of names ending in "s." Some people argue that the final "s" is awkward in appearance and pronunciation. I hold that the apostrophe and "s" form the true singular possessive and find the indication of the possessive in speech by the use of a plain extra syllable easier and more natural than any tongue-stretching effort to express it in any other way. Your department is much appreciated. I agree with you in almost all the things that you discuss.—*Connecticut*.

And I agree with you that "-s" is the sign of the singular possessive. (We must be careful, however, and not do too much agreeing; differences of opinion are not only tolerable but desirable.) Concerning the argument that the added "s" is "awkward in appearance"—well, that's a new one to me, and I think little of it. Certainly the formation of the possessive is not to be governed by the "looks" of the type.

The only situation I can think of in such a connection is the use of comma

or period with close-quotes; I prefer to keep them always inside, for sake of typographical symmetry, while placing the larger marks inside or outside, according to their relation to the make-up of the sentence as a whole. However I cannot see that "—s's" is unsightly or "awkward" at all.

I say "Jones's hat," "Mr. Williams's house," probably principally because I was brought up that way. In the plural, I would write "the Joneses' house," because "the Joneses's house" is just simply impossible. "Williams's house" is a particularly interesting example, because in speech "Williams' house" and "William's house" are undifferentiated. If the apostrophe-"s" is added, there is no ambiguity, either in speech or in print. And a good many of us think it worth while to follow the practice in all words of this kind for the sake of clearing away ambiguity in some.

Universal custom favors "for Jesus's sake," because the added syllable in "Jesus's" is "awkward," in speech; and common custom also refrains from adding a syllable to any long, polysyllabic name, like "Aristophanes."

In short, my preference is decidedly for the rule of adding apostrophe and "s," in names that end with "s"—*except* in a few instances such as those cited above, wherein euphony and common practice unite on dispensing with the employment of a second "s."

But, after all, the whole matter is one of judgment and individual preference rather than of actual grammatical rightness and wrongness; and the important consideration is that every writer and printer should be self-consistent, and use the style he prefers, uniformly. It is really a big subject.

## ★ ★ A Copy Suggestion ★ ★

When worms are scarce,  
hens don't stop scratch-  
ing; they dig deeper

The London School of Printing offers this idea for your use and for sale on blotters or cards

## Borrowed Words Are a Problem

Why should one, who in the main conscientiously follows the dictionary italicize such common words as the following, which are labeled by parallel verticals in Webster: débris, blasé, resumé, régime, sabotage, camouflage, crouton, vice versa, penchant, modiste, aplomb, soufflé, purée? But these are not italicized: Pasteurize, séance, croquette, apropos, ennui, connoisseur, mayonnaise. Am I anywhere near right in maintaining that no such words should be italicized unless they are so genuinely foreign that one is unlikely to find them in an English dictionary? That is the rule I would make.—*Kansas*.

You are right, and that was the principle on which the dictionary makers worked; but the International was published in 1909, and many words that were then not in common use are everyday words today. "Italicize" itself illustrates the progression of words into familiar use that removes the need of italic indication of their foreign origin. Few would use the capital "i" with it, though formerly it was much in vogue—no doubt, as a symbol of erudition. Mechanical changes hasten changes in our literary usage; as, for example, the lack of accents on the ordinary linotype machine. "Resumé" now looks exactly like the English verb "resume." Most of the words given above are now as common in English print as "soup" or "shirt." Spare the italic!

## Poet's License Takes In Myriad

I cut out a copy of "I Am the Printing Press," the poem in the public information room of the New York Sun. In it there is a sentence, "When I speak, a myriad people listen to my voice." Which is correct: "a myriad people," "a myriad of people," or "myriads of people"?—*New York*.

"Myriad," noun, means "ten thousand." A myriad is a group of 10,000 persons or things. The noun also gets used in an expanded, loose, indefinite sense: "a great number." As an adjective, it means "numerous," as in "the myriad stars." Thus the simple fact is, the word is sufficiently inexact, in general usage, to justify free handling in a poem, for sake of rhythm. To be more precise, in prose, it would be better to say "a myriad of people"—but then of course the precisian would make it "a myriad of persons."

### "So . . . As" Is Well Championed

I was taught that "so . . . as" implies more of a discrepancy between the things being considered than is connoted by the use of "as . . . as." Recently, when I was challenged on this point, I could find no justification of this in Webster, though the little booklet "Faulty Diction" upholds my view, I believe. "Faulty Diction" advises use of "suffer of" rather than "suffer from." Webster seems to prefer "suffer from." Is there any argument about this? Please "rise and shine."—*Florida*.

Measuring the discrepancy is not the test. You say "I am as tired of it as you are," but "You are not so tired of it as I am." "So . . . as" is also the correct form whenever closer specification is in mind: "So far as I know."

The volumes on prepositions might produce some arguifying material on "suffer of" and "suffer from," but for my part, rather than take time to dig up arguments on these two expressions, I prefer simply to say that "He was suffering of stomach ache" sounds silly.

No doubt the old Romans debated whether to use "de" or "ex" in certain expressions; arguing is a quite ancient habit—and sometimes it does produce desirable results, but generally it's a waste of time. For my part, I rejoice that we have a language which permits people to express themselves in all different ways, making it possible for our speech and writing to reflect individual character in the choice of words.

### It Is Overloaded with Commas

I just can't make head or tail of this sentence, from a newspaper article: "Mr. Blank, his brother, a suicide, and his 80-year-old father, near death from apoplexy brought on by worry and grief, started the action by filing a petition in Federal court." Can you straighten it out?—*Utah*.

The trouble is simply an excess of commas. Correctly punctuated, the sentence is simple enough: "Mr. Blank, his brother a suicide and his 80-year-old father near death . . ." "Mr. Blank" the subject, "started" the predicate.

### Woodin Decrees a Pronunciation

What is the correct pronunciation of "conservator"?—*Delaware*.

The dictionaries say "conser-va-tor." But Secretary Woodin of the Treasury recently decreed: "Regardless of the pronunciation given by the dictionaries, the Secretary of the Treasury has officially adopted pronunciation which places the accent on the second syllable. The official pronunciation used by this officer therefore is 'con-serv-ator.' Should any one wish to justify this pronunciation, he may do so with the explanation that the word now has a new meaning under the provisions of the emergency banking act." This is some-

thing new under the sun. Did Woodin use an elevator as his storeroom, say, would he call it an "e-lev-ator"? That would seem just about as reasonable. However, if I were an employee of the United States Treasury Department, I would not carry my disapproval of the new pronunciation and syllibication to the point of resigning.

### Let's Work Out a Rule for This

Which is correct, "She radioes" or "She radios"? When we got the first news on the Akron disaster, the other two readers wanted the "e" form, but I argued hard for the other, and won out. "Radioes" looks funny, although "radioed" seems okay.—*Pennsylvania*.

I share the feeling. The dictionary sheds no light. Analogies are scarce. We write "goes" and "lassoes." The word is hardly old enough for an authoritative ruling. And custom has not hardened. Until the new word becomes more fixed in usage, it won't do to label either form as exclusively right and the other as positively wrong. Not by way of passing the buck, but to get a line on what people are actually doing in this matter, it would be pleasing to hear from a number of proofrooms.

### Radio Grammar Not Always Best

I heard a radio speaker tell her audience, in a talk on cooking, to "chop the onions finely." Is this real grammar or is it only a form of sissy grammar?—*Tennessee*.

Affected grammar, it seems to me. The idea actually in mind is not that of "fineness" or skill or grace in the manner of chopping, but that of fineness in the result. The onions are meant to be chopped until they are fine; that is, reduced to small particles. This is a different sense of "fine" from that of "a fine day," or "won't it be fine if we can go." "I feel fine" is a slangy use of "fine," the adjective, and not use of adjective instead of the adverb. We buy American, not Americanly, in the sense of buying American goods. In her story "The Album" Mary Roberts Rinehart writes: "The woman stood uncertain a moment." And a cigaret advertisement says, "They smoke sweet and clean."

In these expressions we have something more than a matter of "supplying" a word to be understood, although not expressed. They show the good old English language saying exactly what we want to say in such a way that no intelligent audience or readers could misunderstand. A thing doesn't weigh heavily, it weighs heavy. You don't buy something cheaply, you buy it cheap. A good many persons who know just a little grammar misuse adverbs because they think the adjective sounds uneducated. They overdo a good thing.

### Dieresis Or Hyphen Is Question

We recently had a friendly discussion about the word "co-operation." One of our customers informs us nobody who is up to date uses the hyphen any more. Is usage now preponderantly one way or the other?—*New Jersey*.

I think the customer was wrong. It would require a large collection of citations, such as the dictionary people make, to give big enough figures to prove anything; and even then, the evidence for hyphen, dieresis, or a solid form would have to be analyzed, each citation weighed, before any useful conclusions could be reached. Usage in learned books would differ from newspaper usage, and that in cheap work would differ from both. It seems perfectly safe to say however that in common, good print the hyphenated form is heavily favored. THE INLAND PRINTER uses "coöperation."

### Inconsistency in Style Is Shock

As a careful printer and typesetter, I was shocked to find this strange combination in *Time* letters: "Radio-station K. H. J." Is "radio station" now a hyphenated word using a capital only on the first portion of the compound? And why use periods and spaces with radio-station call letters? I find that style is used only on obscure work, carelessly edited, and sloppily printed. In the same letter *Time* uses "P. S. T.," but in previous issues it has used "E.S.T." without the space. In another letter it uses "A.A.U.," solid, but in another issue it used "A. A. U.," with spacing.

It has used "GM" and "RKO," without periods or spaces; but "R. C. A." with periods and spaces. Also "GM" in the text and "G.M." in the subheads. How close to dropping periods and spaces in "Y. M. C. A." and other familiar abbreviations are we?

My continual contention is that no matter what the editorial staff accepts as style, a publication should be consistent and maintain regular use of the adopted standard. I have written to *Time* about these matters. What do you think of it?—*Ohio*.

First, as to "Radio-station K. H. J." This was used as a signature by the writer of the letter. The letters presumably are the writer's initials, and of course initials are almost universally written with periods and spacing. The writer, the department editor, and the printer alike probably gave no thought to the style of the signature.

As to the compounding, "Radio-station," I see no occasion for the hyphen, but its use or non-use would of course depend on the magazine's style—if it has one. The expression is precisely comparable to "railroad station," "gas station," "training station," a word ordinarily used as a noun being employed to modify another noun. (The sense of "training station" is "a station where training is given.")

Now, as to the matter of varied styles in setting capitalized abbreviations or

initials: I concur heartily with *Ohio* that such inconsistency is a blemish. Editorial persons are likely to regard such criticism as picky; I think they do it in the spirit of ignorant superiority which often makes editors deservedly unpopular in the shop.

Those who contribute regularly to a magazine should have some knowledge of its style; any writer submitting copy would show good sense if he first studied the style, and then followed it. The difficulty is, few have a sufficiently well defined style for any one to make it out. Perusal reveals, as a rule, nothing but endless inconsistencies.

Style is the publication's own typographical personality. A better defined style would be a great help to printer-folk. Better proofrooms would help to rouse the editorial personnel to appreciation of style's true value. The printer cannot tell the publishers and editors what their style is to be, but he should fight hard for consistency. Let the editors wear brown shoes or black, but not one of each at the same time.

## Print Shop Workers Should Give More Thought to Word-Division

By EDWARD N. TEALL

**D**IVISION OF WORDS CONCERNS, and should interest, not only compositors and proofreaders, but the entire print shop personnel.

Compositors who throw responsibility over to the proofroom cause waste of time on corrections that could have been avoided. Proofreaders who are not division-conscious cannot produce always high-grade, orderly work.

Editors, having proper pride in the self-consistency of their output, have to consider division as a factor of quality. Proprietors, paying all these workers, waste money if divisions are not made correctly the first time.

All of which leads to the conclusion that word-division is not only an important part of office style, but also one

of the items in which shop and proofroom are determinants of the plant's success as a moneymaker.

From Benjamin N. Fryer, past president of the Printing Industry Craftsmen of Australia, comes a pamphlet, small, but packed with good ideas, on "Word-Division for Readers," printed privately at Oakland, California, in 1932. There is a real thrill in the facts noted on the colophon page, that publication was made possible through the coöperation of papermen and printers, who contributed material and labor all the way through the manufacture.

Similar contributions are frequently made in behalf of texts on printing in general, or on any of its commercial aspects; but to find such practical sympathy enlisted in behalf of a discussion of word-division is simply a knockout for those who regard the proofroom as a necessary evil, instead of a valuable part of the productive equipment—a strong factor in the quality that makes for prestige and earns profits.

First, I like Fryer's booklet because it starts with a declaration such as I myself have more than once made in *Proofroom*: "An absolute conformity with any set system for all printing offices is scarcely to be looked for; such stabilization would mean an end to progress" in the use of words.

The purpose behind all studies such as Fryer's and all articles such as mine is not to set a style for universal adoption, but to assemble the facts and organize the arguments in such a way that every plant may intelligently and effectively determine its own practice—not mixing up incompatible principles, but formulating its complete system, harmonious in its parts, suited to the character of the product, and laying a base for the claim of quality.

Fryer, with commendable frankness, says that the starting-point for his practical essay is Tract Number XXXIII issued by the Society for Pure English, with an article on word-division by Kenneth Sisam. Fryer has taken the subject out of the academic field and treated it with regard for the needs of printers shaping a commercial product.

As he says, "Printing craftsmen are well aware of the importance of a logical system of word-division as part of



"In the Days That Wuz"—Chewing the Fat

Cartoon by John T. Nolf, Printer-Artist



sound technique, and know full well that sound practice contributes to quality in the finished product"—one of my own favorite themes and contentions!—"acting as yet another barrier to serious competition from duplicating-machine operators and low-price printers not educated to finer details."

#### Upholds department's stand

Now, right there is material for me! Month after month, in *Proofroom*, for something more than ten years, I have tried to hammer home the one idea that the high-grade handling of proofroom problems would help raise the struggling little one-horse shop to a higher plane of productivity and to better and bigger business. Better and more general understanding of these facts would contribute to the welfare of the whole printing industry.

Fryer observes that Australian and British printers, even though critical of American practice in word-division, are unconsciously adopting many American divisions; "indifference to etymology plays a part in the preference."

#### Systems differ greatly

Etymology is the traditional base of the British system. American practice turns on the syllable of pronunciation. The British must have knowledge of word-history. The modern American style hooks up with living customs of language. That is where the American way, after all the learned arguments are in, is in simple fact the better way.

Sisam and Fryer agree that, just as type is made to be read, and legibility is its first test, words should be set in the most readable manner; and etymological division is not the easiest to use or to appreciate in reading. I do not quite hold with Fryer in his remarks about the "watering down" of education; education has, indeed, been diluted, easified, and degraded, but the fact is that etymological division always was aristocratic, and syllabication is the better base for word-division in print. Surely there is nothing deplorable in a style which, without calling for any sacrifice of intelligent determination, does facilitate reading and thus widen the effective range of print.

#### Close spacing favored

Talk about making all these matters mean something to practical printers!—here is Fryer hooking up division to the tendencies of type-handling:

"There has reappeared in the art of printing the practice of close spacing. Instead of driving out lines for justifi-

cation, the order now is to close in, getting as much in the line as possible."

And let me give special emphasis to the assertion here following, because it brings up a matter on which I have had far more conviction than courage, and brings welcome reinforcement to an idea I have lacked the confidence to express: "*In effecting this end, even first-flight typographers condone a series of hyphens in long measures, too, making contention that close spacing with files of hyphens is more agreeable to the eye than wide spacing to avoid hyphens.*"

So far has practice gone in this direction that, as Fryer notes, even two-letter turnovers are occasionally made rather than ever let "the texture of the printed page" become "streamy."

How often, while "rassling" with proofs, have I cursed the rule forbidding three or more hyphens to fall at the ends of successive lines! Working on a narrow measure, the alternative possibilities are to open one line and squeeze up another, or to recast the full sentence, perhaps in some degree sacrificing the integrity of the thought. If the second of these two alternatives is adopted, editorial marking is necessary, as changes of text ordinarily do

not lie within the proofroom's province. The inconvenience appears really too high a price to pay for what will always appear to me an over-refinement of mechanical purity—though I hasten to add that it is not to be thought I am committing myself to acceptance of a sad string of ten or a dozen end-of-line hyphens in a vertical row.

But there are further considerations. The Society for Pure English, analyzing, finds that in the *London Times* the average of hyphens is but 10 per cent of the lines; this, in narrow measure of our newspaper composition, is somewhat surprising. The *Times* helped itself by using a special, thin spaceband, and our Australian friend observes that "similar bands are being increasingly used by more particular printers."

Now it seems I have used my present allotment of space on matter only prefatory to the essential part of Fryer's booklet. Rather than hurry through the decidedly informative and illustrative section, I shall defer examination of it, and return to the subject again in next month's article. What has been printed will, it is hoped, put printers into the proper mental state for consideration of the subject in more practical detail.

## Business Card Contest Entries Must Reach Us by July 25!

Here  
Is  
the  
Copy  
to  
Use

Telephone CENTRAL 0670

The Champion Press  
*Printers of Distinction*

205 West Wacker Drive

JOHN JOHNSON, President

CHICAGO

#### The Rules

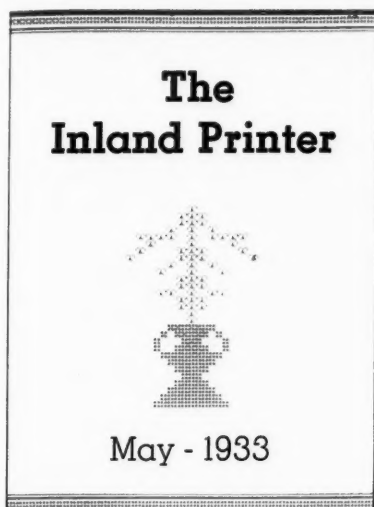
1. Submit **ten** proofs in two colors and one proof in black ink on white stock of each form separately.
2. Size 88 card (1½ by 3¾ inches) to be used as basis of design. Only type, typographical ornaments, and patterns cut in blank metal, rubberplate material, linoleum permitted.
3. Proofs must be mailed flat. Name of contestant to be written on reverse side of only **one** of two-color proofs.

4. Decision of judges to be selected by the editor will be final.
5. Contest closes July 25, 1933. Entries must be addressed to Contest Editor, THE INLAND PRINTER, at 205 West Wacker Drive, Chicago.

#### The Awards

Five prizes are offered. First, \$15; second, \$10; third, \$5; fourth, one-year subscription to THE INLAND PRINTER; fifth, six-month subscription.

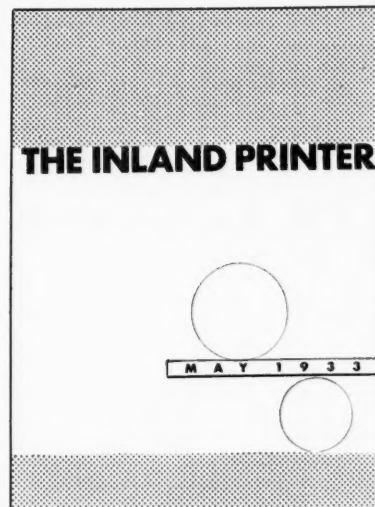
(Additional reproductions of contest covers are shown on next page)



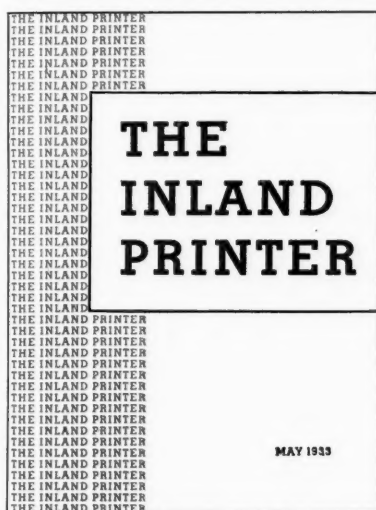
Number 25. Hec Mann, of Mount Morris, Illinois, used black and dark green inks on green



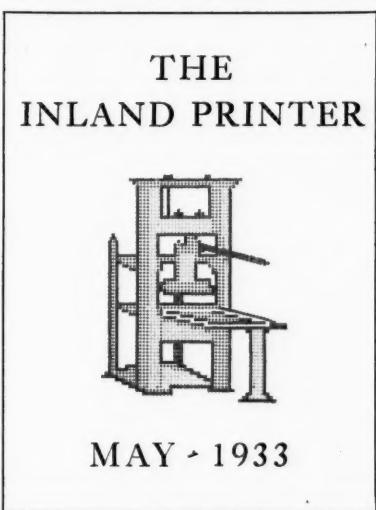
Number 103. Rudolf Krausse, of New York City, used olive- and dark green inks on white



Number 16. Curt Pohlenz, of Leipsic, Germany, used red and blue inks on white stock



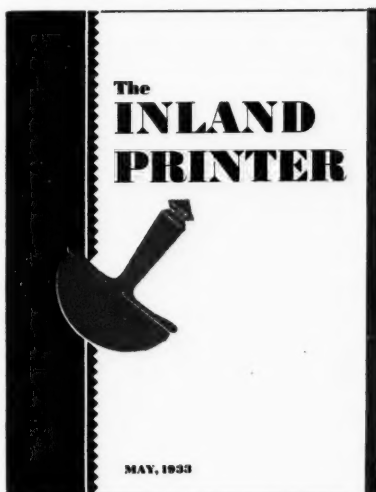
Number 74. E. Dietlinger, of Frankfort, Germany, combined silver and dark brown inks



Number 46. B. Miskimen, Junior, of Pittsburgh. Black and dark blue inks on light blue



Number 131. Globe Printing Co., Oshkosh, Wisconsin. Green and black inks on canary



Number 85. D. A. Dunstan, of Sydney, Australia, printed black and brown inks on tan



Number 48. Nils Buskquist, of Norrkoping, Sweden, used black and brown inks on buff



Number 18. Hugh Kaumeier, Detroit, made use of two shades of blue on a white stock

can boast the finest electric cleaner that's made. But so can the smallest cottage or tiniest apartment. No woman of wealth can buy a better cleaner than The Hoover. Yet every woman can afford it. It's as easy to buy as the cheapest cleaner — and is the most economical to own. You can have a Hoover for as little as **\$4.50** down.



• *Some time in the near future, our bonded Hoover representative will call upon you.*  
 • *He comes with a message of importance to every woman who wants to get the best possible cleaning of her rugs at the lowest possible cost. • He will show you why The Hoover is chosen for use in the wealthiest homes—why its exclusive atomizer,*

# The HOOVER

**W  
AND**

are here. This superb footwear is characterized by superlative designs, fine materials and precise hand-crafting. Every model is as stimulating as Spring itself. Even the prices reflect the gaiety of the season — with becoming modesty!



*The Shoe Salon of*  
**WOLOCK & BAUER**  
MICHIGAN AVENUE AT MADISON



## Chicago's Seven Best Ads

The advertisements we show on this page took the blue ribbons in the Chicago Advertising Council's recent annual exhibit of newspaper advertising.

O. C. Harn was chairman of the jury, and John B. Gaughen, Mrs. Katherine Hardy, Frank H. Young, and Sterling Peacock were the other members. Prof. Lloyd Herold, Northwestern University, headed the exhibit committee. The display was held at the Congress Hotel, later moving to Fields for a week.



# PROOF

**THE TEST** that proves the money-saving value and safety of Old Dutch Cleanser. The "safety test" is simple to make, but proves facts of great importance. Sprinkle a little Old Dutch on the porcelain drainboard of your sink and rub with a smooth coin. You won't feel or hear any scratchy, destructive grit as in ordinary cleansers, because there is none in Old Dutch. It is safe. Its particles are flaky and flat-shaped  and leave a clean smooth surface. This  shows how grit particles act.... avoid them.

You get your money's worth when you use Old Dutch Cleanser because there are so many more particles of actual cleaning material in each package. Ounces for ounces it costs more square yards of cleaning than anything else, and therefore, costs less to use. It cleans quicker; doesn't clog drains; is kind to the hands. Unsurpassed for tile, porcelain and enamel, for polished metals or scrubbing the kitchen floor. It's the only cleanser you need in your home.

*Doesn't Scratch*



This is the Old Dutch Squeegee Cleaning Sponge. Cleans and polishes. It's like Old Dutch and the sponge is a scrub, through cleaning, not abrasive cleaning. Best for the most resistant and tough on Old Dutch. Best for scrubbing.

Old Dutch Cleaner Co.  
 Dept. 1000, 1000 N. State Street, Chicago, Illinois

Name

Address

City  State  Zip

*Best single advertisement among national accounts was decision on this specimen*



**WHY  
QUALITY?**

A black and white photograph showing four shoes. In the upper left, there are two light-colored women's pumps with thin heels. In the lower right, there are two dark-colored men's oxford shoes with laces. The shoes are arranged in a cluster, with the women's shoes slightly behind and to the left of the men's shoes. The background is plain and light-colored.

**to get  
your money's  
worth**

*"Would you call this smart economy?"*

This value we give to our customers is not just the price we set on our products. It's how we treat you, the customer. It's the extra service we give you. It's the extra care we take in making sure you get the most out of your money. It's the extra effort we put into making sure you get the most out of your money. It's the extra love we put into making sure you get the most out of your money. It's the extra care we take in making sure you get the most out of your money. It's the extra effort we put into making sure you get the most out of your money. It's the extra love we put into making sure you get the most out of your money.

**Look for Quality Values in  
THE CHICAGO DAILY NEWS**

*Best of all newspaper advertisements in the show was the accolade given this one from the current series by Homer McKee*

**T***he serious danger to your family of*  
**a Will not revised  
since 1929**

*Tangible help in safeguarding your plans for your estate is offered by The Northern Trust Company*



**THE NORTHERN TRUST COMPANY**  
*In the service of Chicago since 1889*  
NORTHWEST CORNER OF LAKE AND MONROE STREETS

*The best single financial advertisement,  
in the opinion of the display's judges*



*The judges looked at this and called it best single entry by a department store*



# THE PRESSROOM

*Practical queries on pressroom problems welcomed for this department and will be answered promptly by mail when a self-addressed stamped envelope is enclosed* ★ By EUGENE ST. JOHN

## Runs Postcard on Small Cylinder

Please send me information on how to run postcards on a small cylinder press. The side guide pushes card up and away from the grippers near guide. The Number 3 feet pick up two sheets or more, while the Number 2 feet fail to pick them up. What is the proper packing to use? When you have to reduce ink to make it follow fountain roller by adding OO varnish, should drier be added?

The air lines must be open. With a small card, the open holes on the transfer table beyond the end of the card must be covered. With the card at lowest position on the feedboard, glue a strip of metal on the board at the back of the card about an inch from the corner nearest the side guide. Number 3 feet are recommended for cardboard.

For thin cards, some cover the three inside holes with gummed paper and punch a pinhole in the paper over the center hole. Others use Number 2 feet with a piece of gummed paper, about one-quarter-inch wide, across and even with the shoe.

The proper packing is determined by the thickness of the card. If the card is .003-inch thick, the packing should be even with the bearers.

Do not add OO varnish to a short ink to make it follow the fountain roller. Use a heavy varnish, Number 3 to Number 8, with a little drier. The best ink for all postcards run on small cylinder presses is cylinder press halftone ink.

## Wants to Become a Rollermaker

I have the desire to start a printer's-roller manufacturing plant. I plan to cater to the small shops. What do you consider the average size roller used? Also where can the casting and molding equipment be purchased. I would be much obliged for the most modern formula for the composition. The prices of the equipment is also necessary, as I have to gage the size of the enterprise by the cost of the equipment necessary.

While answers to your questions are available, our best advice to you is to contact with a rollermaker, salesman, or, better still, go to work for a rollermaker. In this way you can get the facts which you should know.

While expert knowledge of roller-making is necessary, the merchandising end is still more important. In order to successfully compete at this time, large

capital would be necessary to supply printers with rollers and to wait until they can get enough business to pay for the rollers bought from you.

Competition is keen for the amount of business obtainable and, when you take all financial angles into consideration, especially cost of selling, you will do well to look long before you leap. This advice is not intended to be discouraging if your resources are ample, but they need to be ample indeed.

## Aluminum Ink Covers the Best

Was requested to submit press proofs on enclosed black card, using white ink. I could not get the white as it should be. A dull white was the best I could get after two impressions, and allowing twelve hours for first proof to dry. As the sheets are for moving-picture titles and have to be photographed, the impression must be light and makeready perfect. The lettering must be opaque. Will appreciate suggestions on this problem.

One impression should be well set but not bone dry before applying the next. Three impressions are more effective than two. White is inferior in covering power to aluminum; the latter is the solution of your problem.

## Lithography Probably Was Used

We enclose some advertising literature and samples. What process was used in printing this class of work?

The large labels, in solid color, with a high gloss, at first glance would be pronounced prints from reverse zinc etchings or duplicates thereof, but the low price quoted and the statement that neither cuts nor electrotypes are used in the process remove letterpress from consideration. Offset (indirect) lithography might be considered, owing to the advantages of the transfer and the step-and-repeat machine, if it were not for the high gloss and strong color, impossible by offset. Nothing remains but direct lithography, the process probably employed, since it has the same advantages of producing and of multiplying originals of this sort as the indirect (or offset) process of lithography. Gloss inks were used, and the labels, many in a group, were printed either on a large flat-bed cylinder or a rotary lithograph press.

## More About Chalk Relief Overlay

Thank you for the information contained in your letter about chalk relief overlays. In our search for information on this subject we noticed an article in which you mention "mechanical chalk relief overlay which is the best on the market." We assume you call it mechanical as opposed to hand-cut overlays, and if our interpretation is not correct, will you frankly enlighten us? We would like a list of reliable makers of this chalk relief overlay material in order to test its advantages.

In the first decade of the present century, the chalk relief overlay, imported from Europe, was introduced in New York City under the name "mechanical chalk relief overlay." While we would not say that it is the best overlay (many holding that the zinc- or metallic overlay is the best), the chalk relief is the best on the market, or in other words convenient, available, and easy to use. Other chalk relief overlays are now made in America. The original "mechanical chalk relief overlay" is still on the market. We are supplying names and addresses of various makers.

## Printing Masters for Duplicators

I am enclosing master sheet used on a duplicating machine. Can these master sheets be printed on a platen press? Will zincs print satisfactorily? Where can I procure the ink, and is wash necessary for rollers and disc?

Advise that you consult the makers of the duplicating machine as to details they recommend with their particular machine. You can make a master sheet from any form on the press, provided you use the ink recommended. It will, of course, for a gelatin process, be an anilin- or coal-tar-dye ink, which will quickly rot composition rollers.

## Proper Justification Is Solution

You will note that the rules have a tendency to punch completely through the enclosed sheet. We planed the form down, but the rules worked up and cut through. We had to remove the rules to finish the run.

There is too much pressure on the ends of the rules which causes the rules to bow, rise, and cut through. Put more spacing slugs in the columns of type parallel to the rules. The type "gives" more than the rules and will absorb the extra space, thus relieving the pressure on the ends of the rules.

### Register Lost on a Cylinder Press

I am enclosing sheets pulled twice to show register which varies. Sometimes the register is good, at others it is out two or three points. Can you help me on this? Here is something else I want to ask. When the grippers grab the sheet, at the instant the plunger head is in the air cylinder, fountain end, the cylinder gear wheel makes a thump as it meshes with the intermediate gear. Would that affect the grippers' action? We are getting a new set of grippers as some are short and some long.

The first deduction would be that the sheet-feeding apparatus of the machine (guides, grippers, bands, and brush) is not functioning perfectly, since you say some sheets are in register. Since this press is old and fairly well worn, you might as well take time out to check on parts affecting register when you are ready to put on the new grippers.

First be certain the bed bearers are level and type high. Dress the cylinder with hard packing, using manila tympan paper, instead of pressboard, and the few customary sheets of M.F. book for make-ready. The drawsheet of oiled manila tympan should be even with the cylinder bearers.

Put a heavy form containing solids on the press. Feed three sheets together of M.F. book into the grippers, turn the press over by hand until the cylinder (down) comes on to a solid part of the form. Lower the cylinder a little at a time, first on one side and then on the other, until light is barely shut off. This setting compensates as much as possible for worn cylinder boxes. After the cylinder rides the bearers firmly, without slippage, the register rack and the intermediate gear should be placed in mesh, without binding.

The rollers may now be inked and a number of impressions pulled on the drawsheet at speed. If these are in register, proceed to check the feedboard, guides, grippers, bands, and brush. The feedboard should be firm and immovable. Its edge should be parallel to the cylinder. A straight-edge on the feedboard should just touch the drawsheet. The guide tongues, of same curvature as the cylinder, should clear the drawsheet the thickness of one sheet more than the sheet being fed.

The guides should be placed parallel to the edge of the cylinder and not far back from the edge. The gripper bite should not be more than two picas and preferably less. The faces of the guides must be smooth and perpendicular, not dipped toward the feedboard, else the guides might move the sheet when rising. The guides, just touching and not resting on the tongues, should be nicely timed, first to just nick the edge of the sheet and then to rise clear of the sheet.

The bands and the brush should be set a little closer in the center than toward the ends and, for good register, especially on any slippery paper, like an enameled coated, the drop register wires should be used. The air resistance needed will vary with the size and density of the form, the speed of the press and the viscosity of the ink.

Just enough cushion is required to check and reverse the bed without any strain on the drive. A trifle too much cushion is better than too little. If the roll, on the side of the star gear, which passes through the shoes when checking and starting the bed, has a tendency to warm up, there is not enough air cushion. Contrariwise, if the star-gear shaft and the yoke-box bearing become warm, there is excessive air cushion.

### Heat Mottles Solids on Rag Bond

As you may note, from the enclosed letterhead, we are having trouble with solid colors, which have a tendency to mottle. This occurs only on bond papers. Can you give us any information and guidance that will help us to solve this problem?

At summer temperature, the viscosity of the ink is decreased by the heat. The surest preventive of mottling is to use special, stiff, concentrated bond inks for color work on rag-content bonds. The regular inks answer for sulphite bonds, which are more absorbent.

### Asks a Mail Course in Presswork

I would be obliged if you could furnish the address of a school in the United States where I may obtain correspondence courses in machine minding to help me to learn the trade. South Africa has none.

We do not know of such a course available to you in South Africa, unless one is supplied by the machine-minders association of Great Britain. If you are working as an apprentice, perusal of the various manuals of presswork for sale by THE INLAND PRINTER will be helpful. Practical experience is best.

### ★ ★ A Copy Suggestion ★ ★

#### Look at Your Printing

**Y**OUR CUSTOMERS and prospects do. Is your printing up-to-date or is it old-fashioned?

You don't drive a 1914 automobile because it would cost you more than you would save.

Your printing is in competition with many other letterheads and advertisements that your customers and prospects get . . . it competes for their attention, for their business.

*Elmer W. Miller, Cincinnati, appeals to his prospects' pride effectively with copy like this*

### His Press Does Not Print Clearly

We are not getting a clear, sharp impression on our pony press, which has been in use but a few years, and are wondering if we are using the right packing. We now have on the cylinder eleven sheets of manila tympan and the manila drawsheet. We find, on eggshell stock especially, that our work lacks the sharp, clear, clean-cut appearance desired. Will you advise if we are using too little or too much packing, and right kind?

The cylinder of a pony press does a lot of traveling in even a few years, and it is likely the cylinder boxes are worn. The manila tympan paper you use is all right, but not all the packing need be manila. Four or five sheets of M. F. or S. and S. C. in between the manila packing sheets and the manila drawsheet is preferable.

The ink has an influence on the appearance of a print on eggshell book paper, and you will find a fifty-fifty mixture of halftone and job ink will work and look better.

See preceding item about adjusting cylinder. After dropping the cylinder, set the register rack and the intermediate gear for good mesh without binding. At all times, the sheet to be printed should be not greater than .003 of an inch above cylinder bearers. Check this and it may solve your problems.

### Wants to Do Gumming on Press

We would like the name of manufacturer of glue used for gumming on the printing press; also, where we can get machine for die-cutting small labels and seals?

We are giving requested addresses. Gumming on the press is a messy and difficult operation. A cheap end-gumming device is on the market and also a strip-gumming machine. You could also buy paper gummed in strips.

Unless you have a great quantity of die-cutting to do, you may get cutting dies for cutting on the printing press which probably will meet your requirements. Or you may print the work and then send it to a finishing concern for gumming and die-cutting.

### Wrong Inks for Variable Boards

We would like to know if you do not think the reason we got the ring or grease spot in the places marked on enclosed cartons is due to the fact that the stock varied quite a bit. What we would like to know is: If we continue to use this same grade of stock and the inks that we used on this order, what can be done to overcome it? We use a white mixing-ink and add only enough color to give us our shade. We would not want to buy halftone inks for this one order because our other inks are satisfactory for all other classes of work.

The stock does vary. Let's call it a coated chipboard. On three of the five samples the blemish is slight. The clay coating on these three is so thin as to

make the effect of the clay coat slight on the penetration of the ink. On the two sheets which are well coated, the blemish is pronounced.

No other ink works as well as halftone ink on clay-coated stock. Mixing-white is a bad actor on coated stock. If you do not want to use the proper ink for coated stock, the next best step is to avoid mixing-white and use instead one of the tint bases recommended by the inkmaker for coated stock.

The best procedure would be to get a stock not so variable, but if you must use variable stock, either halftone ink or an ink approaching it should be used to reduce the uneven lay of the ink to a minimum. But you must change.

### Vibrators Needed to Ink Solids

I am attaching prints of heavy rule borders of a double executive-letterhead sheet. We are using a 14½ by 22 platen press, having four rollers in good condition, but, from the appearance of these prints, it seems necessary to double roll to get a good print. Is this trouble caused by anything other than poor ink distribution? I am stumped.

You should have a metal vibrator on each pair of form rollers when printing solids. As the form rollers pass over these long strips of solid rule the ink is removed without any chance for replenishment unless vibrators are used.

However, it is possible you may be able to do the work, pending arrival of vibrators, by turning the form at a right angle to its present position so that the long solid rules are parallel instead of at a right angle to the form rollers. You most likely will have to "bump it twice," as this is more effective than double rolling.

Get an even—if lightly inked—print in the first impression, allow the ink to set before the second run. In the second impression, you should get depth of color without trouble.

### Who Makes Baltimorean Press?

Recently I purchased a hand-lever press, "Baltimorean Number 12." Can you give me the name and address of the maker of this press? I'll appreciate it a lot.

Sorry that we cannot oblige. We are printing your request here in the hope that some reader will know.

### Effect of Hammered Aluminum

Will you inform us of the best method of reproducing the natural color of hammered aluminum? We want to show the highlights and shadows produced by hammering.

It is necessary to first print a solid plate in aluminum ink and overprint with a halftone plate, using halftone ink. Consult the photoengraver and the inkmaker, stating press and paper to be used in running the piece.

## Base Choice on These Points When Solids Demand Opaque Paper

By E. KENNETH HUNT\*

IT IS INTERESTING to know that, from almost any grade of paper pulp, a piece of paper ranging from the almost-clear transparency of a glassine to the opacity of a blotter can be made.

This is true whether it is soda pulp, made from chestnut or poplar trees, or sulphite pulp, made from spruce and other coniferous trees. The great range of opacity is accomplished by the various manipulations of handling or hydration of the fibers in the pulp.

The demands upon the manufacturer for more opacity are often made without a clear conception of what it is necessary to do to other characteristics of the paper in order to obtain it. Opacity, beyond a certain point, is frequently obtained only at the expense of some other characteristic, such as the finish,

weight, color, printing qualities, folding ability, and strength.

We all know that a sulphite bond paper or the rag papers do not normally have the opacity found in book papers. We also know that a supercalendered paper never has the opacity found in an eggshell- or a high-bulk book paper, or in an M. F. or English finish. These differences are due to the structure of the various papers mentioned.

### Explaining opacity

Opacity depends entirely upon the lack of transmission of light through the paper. We do not have any noticeable transparency in a sheet of heavy cardboard, because it is practically a solid and light can't get through at all. But we do have quite a range of opacity in various sheets in the same weights and the same grades of paper, due to different details of structure.

Deflection of light is defined by the paper chemist under the term of "refractive index" in talking about opacity or transparency. He points out that all pulp fiber has a known refractive index. That is, it will deflect a direct light at a certain angle which can be measured. Air has still another refractive index. Mineral pigment has another.

### Making sheet more dense

He points out that fiber, air, and mineral pigment, all of which exist in the structure of coated papers and in most book papers, would, with their combined differences of refractive index, create more opacity than a sheet of paper with but two of these, such as sulphite bond, which normally is made of pulp with no filler clay, having the refractive index of fiber and air only.

The point of this is that if we want more opacity in a sheet of paper, it is not simply a question of adding something to the paper which will make it opaque, unless we are willing to make opacity predominant, at the expense of other characteristics of the paper.

The simplest process of increasing opacity in a sheet of paper satisfactory in all other respects (strength, finish, color, formation, and so on) would be

\*Hunt is the advertising manager of the Champion Coated Paper Company, and has been in the papermaking business for years.



### Hell-Box

### Harry Says—

By Harold M. Bone

To celebrate landing a big *punching* order, one trade binder gave his employees a *spread*.

"I got out of a *tight squeeze* that time," said the electro, as the stone-man unlocked the form.

A *rolling stone* gathers no moss, but presses which aren't *rolling* gather a loss. But tack on a profit!

When making ready a book *jacket* on a hot day, a pressman sometimes takes off his apron and *pants*.

The sheriff foreclosed on one *book* publisher because he hadn't a *title* to his plant. Is it clear?

The wise paper merchant will not carry all his *eggshell* in one *basket*-weave. Or is this a wise *crack*?

They say the old-fashioned "comp" preferred a well-*red nose* to a well-*read mind*.

When a press gear lost a couple of *teeth*, they sent the new "devil" in search of a *gear dentist*.

Like a certain kind of paper stock, many a modern movie has a *dull finish*.

You seldom find printers in *breadlines*. The reason, the experts have found, is—why should they be in the *breadlines*

With all of the *pi* that's around?



to increase the weight. Naturally, a seventy-pound sheet, without any structural changes in it, would seem more opaque than a sixty-pound sheet.

We do not have any great problem in connection with most printing papers in weights of seventy-pound or above. It is in papers commonly used for large-edition work that the element of opacity brings a problem to the paper manufacturer. Considerable development has been made in the last two years in making light-weight, large-edition papers more opaque than was even considered possible a few years ago. New mineral pigments have been found which, although quite expensive, have increased the papermakers' ability to develop far greater opacity when desired.

If a greater weight of paper cannot be used, but more opacity is required, the manufacturer may want to increase the bulk as an alternative. This calls for a compromise in the printing surface, since it reduces the finish.

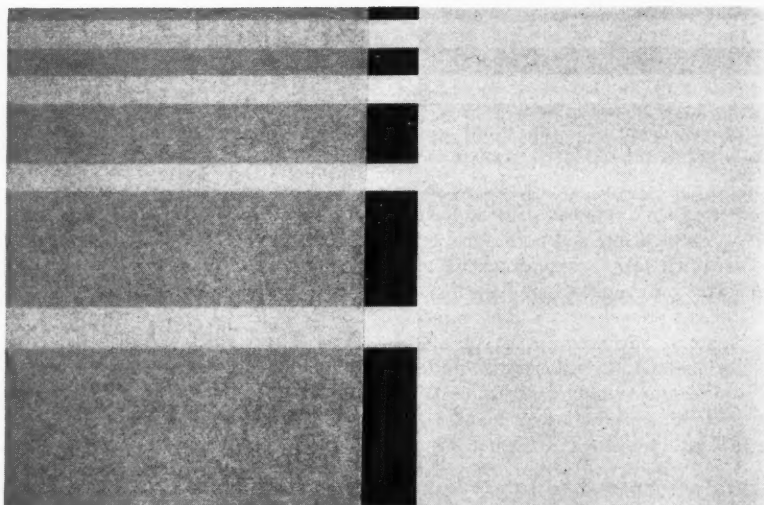
Another alternative is to reduce the strength of the fibers. This would be of no importance, if greater opacity could so be obtained, providing the requirements of the work will stand for a reduction of strength. There are many large-edition papers where strength is not a factor, and most manufacturers of these papers have reduced strength to a minimum for greater opacity.

#### Fibers vary greatly

This is because fibers which do not have strength, but which can be worked together in a smooth, even mass, will, when mixed with filler materials such as clay and similar mineral pigments, allow us to maintain opacity and at the same time make the sheet smooth. This utilizes the higher refractive index of clay and fibers that are macerated instead of clear cells—soft fibers which in themselves have a greater refractive index than the long, stringy, and more translucent fibers which give strength.

Color is useful in increasing opacity. Certain materials, such as yellow ocher, are frequently used in the more natural shade papers to develop greater opacity. If the requirements of the work call for a clear, blue-white color with a high finish in light weight, opacity must suffer in most halftone book papers. In coated papers we have the additional refractive index of the coating material on top of the paper. But the ratio in opacity holds true among the coated papers by the same structural conditions of strength, finish, color, weight.

The papermaker describes the elements of opacity for us by tabulating



*French folio (left) and sulphite bond placed on opacity tester (shown in center) described by Hunt. Comparison is quickly and easily made. You can make the test card in your plant*

those elements which increase opacity and those which decrease it.

Those which add to the opacity are bulk, filler of mineral pigments, wildness of formation, porosity, color, and soft fibers. Those which decrease opacity are the opposite—greater strength with high finish, less filler, closer formation, and greater density.

There have been so many instances where specifications, built from the requirements of the work, have imposed prohibitive conditions upon the paper, that it would be well to reduce the subject to a formula of usual practice for determining the elements of most importance. If you have a sheet, every element of which is satisfactory except opacity, then it becomes a question as to how far the manufacturer can improve opacity without reducing a sheet below the point of greatest satisfaction.

One of the most practical forms of testing equipment for opacity, which any printer can make up, is a piece of white cardboard printed with regular rules, ranging from six points to at least seventy-two points. These ruled charts allow one to lay two sheets of paper upon them, close together, and judge the difference in opacity between the two sheets, holding the paper firmly against the printed test card. This is better than laying paper against some portion of a printed form, because the rules are the same size throughout a sufficient length for testing.

It allows one to determine the depth of the color on which the opacity test should be made. It would be foolish to use a wide block of solid color if the form for which the paper was to be used did not carry any solids as heavy

as that—thus the reason for rules of different widths in the chart.

In the mill laboratory and production-inspection department is a much more scientific piece of equipment for testing opacity. It is a dark box with a photoelectric tube and equipped with slides so that paper can be held between a light and the cell. The amount of light that passes through the paper is recorded on a dial which is activated by the effect of light on the photoelectric cell. This equipment allows for fine distinction in differences of opacity.

#### Work must be well planned

There are many reasons why a study of all the factors in a piece of printing should be considered on the basis of the balance of one factor with another and with the whole. The proportion of opacity required depends upon the format designed for the work. We can visualize a piece of printing planned for light-weight paper with all elements in perfect balance so that no compromises will have to be made.

Generally, however, the desire for a lighter-weight paper, which introduces the element of transparency, comes up after the work has been planned from a different viewpoint, after there are conditions imposed upon the paper by the kind of illustrations, the weight of decoration, the weight of type, and such things which are out of balance.

The farther one goes into consideration of things of this kind, the more one realizes the important position of the printer in the handling of all details with his customer, in order that a degree of complete balance of all elements may be obtained.

# Girls Replace 5 Linotype Operators

*Now, four typesetting machines, automatically run, produce more work than seven, manually operated. Five typists perforate tape to operate*

NEARLY THREE YEARS ago, the teletypesetter was shown in THE INLAND PRINTER. A year ago the new, perfected model was announced.

The apparatus has now had eight months of practical testing in the plant of the Newburgh-Beacon (New York) News. Frederick H. Keefe, publisher, has informed the American Newspaper Publishers Association that he regards the results as astonishing.

Formerly, seven manually operated typesetting machines produced 180,000 ems a day. Now, four teletypesetter-equipped linotypes turn out 200,000 ems a day, having reached a peak of 230,000 ems in one day.

One attendant, at ordinary journeyman's wages, handles all four machines. A second man makes any necessary corrections on a manually operated machine. Five girl typists, located in the editorial rooms of the two newspapers, have replaced five of the seven typesetting-machine operators. Five tape perforators and four teletypesetter units have done away with three linecasting machines, although production is now 10 per cent greater on an average.

All straight matter, five and one-half-point, six-point, seven-point, and ten-point is now produced on teletypesetter machines. The girls are expected to attain a speed of two hundred lines an hour in three months, equal to 33,600 ems for an eight-hour day. This was the average production of a manually operated linecasting machine in the Newburgh plant of the twin papers.

Beacon News copy was formerly sent to Newburgh for composition by a single typist over a teletypewriter wire. This same girl now produces tape for the teletypesetter at 416 lines an hour. The four Newburgh girls average 250 lines an hour, some turning out over 300 lines an hour.

Proofreaders, too, must gain competency on the machines to speed corrections. Where classified, legal, and radio matter formerly required more than the full time of an operator a day, this matter is now run without difficulty.

Considering the advantage of the teletypesetter from the editorial standpoint,

the machine has stabilized the news content of the twin newspapers. Formerly, Thursday and Friday (biggest advertising days) and all special-edition days meant that linecasting machines were tied up with advertising composition. Straight-matter production as a result naturally was curtailed.

It was necessary to set considerable "time" copy in advance (often at time and one-half) in order to take care of larger editions. Editorially, the papers for such days were not as satisfactory as on slimmer days.

Teletypesetter now makes it possible to set as much straight matter on the peak days as upon ordinary days. The Thursday-Friday bugaboo has disappeared. A newsier paper assures greater reader interest, with resultant increased attention for advertising, as any newspaper publisher knows.

Under the old system, each day's edition was carefully planned in advance. The composing room advised the copy controller of the column inches of advertising received; to this was added the space required for fixtures, such as editorials, comics, features, and so on. It is a practice used by most papers.

Remaining space in each issue was then allotted to departments. For example, reports Publisher Keefe, on one day it ran: Local, 220 inches; correspondence and neighborhood news, 100 inches; telegraph, 120 inches; sports, 100 inches. Quotas were given to city-, telegraph, sporting, suburban editors.

As each news story passed through his hands, the controller's assistant deducted space required from the department's allotment. Editors were kept advised of remaining space, so that no oversight to speak of was at hand on press time. Nor were any departments caught with a hole at the last minute.

Teletypesetter installation promptly showed Keefe that he had a separate and distinct production of straight matter which was in no way affected by the volume of advertising or display production. With "time" copy completely out of the picture, it is now possible to allot more space to live news.

These two small-city newspapers also have made appreciable savings from the use of teletypesetter equipment. The opening session of the printing engineers' conference in Chicago on June 26 disclosed that similar records have been made in other newspaper plants and also in some commercial printing plants. The coming year should give printers more information on this.

The first teletypesetter unit was installed at Newburgh on November 1 and the fourth one was added March 1.



Close-up of a teletypesetter unit installed on a linotype, with the tape threaded and ready to run. The machine may be operated manually if desired, as the automatic unit is off to one side

# Controlled Budget Holds Cost Low

*Accurate expense forecasts, based on standards* ★ *By J. D. TOWNE*

*previously determined, end waste and help keep printing production figures on a profitable basis*

**I**N THE October, 1932, issue of THE INLAND PRINTER, I set forth the practical application of time study and wage incentives to operations in the printing and publishing industry.

Particular reference was made to the method of controlling the intricate variables of composition and press make-ready, and simplifying them for use as standard tables applicable to any piece of work in the printing plant.

Basically, all time-study work is the complete analysis of the one operation under consideration and, regardless of the application, can be summarized in the following definition:

A time study is the analyzing of an operation into its elemental sub-operations; noting separately the duration of time for each sub-operation, over several complete cycles; estimating as far as possible the efficiency of the man, or men, in regard to the methods used and effort put forth; estimating as far as possible the efficiency of any mechanical device, in regard to speed, feed, lost motion, and so on; listing all tools and other accessories, as well as the general surrounding conditions apt to affect the worker either mentally or physically; and noting all general information peculiar to the performance of the sub-operations studied.

Such a definition contains practically all the instructions necessary to make a time study that will be of value in developing accurate operating standards. The practical results which can be secured in bringing operations under control, and in lowering production costs, were covered to some extent in THE INLAND PRINTER for October.

## **Budgetary control needed**

Here we illustrate how these principles may be used in determining and setting standards for manufacturing expense, so this important item of operating costs may be brought under the same degree of control. The objective is accurate budgetary control.

The history of budgets has, in the main, developed within all of our memories; without doubt they have saved a great deal of money for users.

We have recently been hearing considerable regarding budgets, budgetary

control, expense forecasts, but in practically every instance such budgeting is nothing more than someone's guess as to the amount of money that should be spent in a certain department during a given period of time. More frequently than otherwise, the budget is set up on a rather arbitrary basis of a 5, 10, or 15 per cent reduction compared with similar figures of a previous period.

It is set up without careful consideration as to whether such a figure is easily obtainable; or whether it can be reached only through careful planning and coöperation on the part of all concerned; or whether, due to past figures representing an excellent record of accomplishment, or a radical change in conditions, it is unobtainable.

The setting of piecework prices and shop rates by the "guesswork" of the foreman, however, is decidedly out of date, and generally ridiculed, because industry has learned that far more accurate, more profitable results are obtained through the scientific approach of time study. Budget figures, and expense forecasts, however, are in exactly the same inaccurate and "guesswork" class from which shop rates in many instances have happily graduated.

## ★★ *A Copy Suggestion* ★★

### **TWO-THIRDS**

of every sale is made by the firm back of the salesman—unless a buyer knows something about your firm as well as your goods . . . . what earthly reason should he have for wanting to see your salesman? He doesn't know him.

The house that expects its salesmen to "go-it-alone"—expects them to do the missionary work as well as the selling, receives a mighty small return on its "sales" investment.

Pave the way for your salesmen with a series of mailing pieces and follow up their calls with other pieces and you'll find your sales volume showing a steady increase every month.

*M. P. Basso and Company, New York City, uses this on the inside front cover of Ink Spot*

Only recently, while talking with the composing-room foreman in a publishing house regarding budgetary control, he told me that he had just submitted his figures for the coming year. In spite of the fact that, a few months previously, his company had obtained the contract for printing of two additional publications, thus assuring substantial increase in composition, this foreman had submitted to the manager in his forecast for the new year identical figures as had been approved for the previous year, and no wage reductions had been made in the meantime.

## **He puts one over on firm**

The cause of this foreman's satisfaction was not that he was making a saving for his company but, rather, that extensive savings had been made in labor payroll and general operating expense during the year, resulting in an approximate saving of 25 per cent just beginning to show on the records. However, realizing that these savings would even more than counterbalance the additional work, this man made a favorable impression by not asking for any additional expense allowance for the extra magazine work, and went so far as to tell me confidentially he anticipated his actual showing at the end of the year, as compared to these forecasts, could be used as an unanswerable argument in favor of a salary increase for himself next year.

The management approved the figures which this foreman so cunningly submitted and commended him for trying to hold his expenses down to the minimum. If this company had a plan for determining from study and analysis what these expense figures should be, the forecast in this one department would have been \$30,000 less.

## **It works for management**

I have referred to time study and its application to such manufacturing operations, based first upon an accurate study of conditions and facts, then the complete analysis of the study in order to arrive at the proper conclusions in the simplest form compatible with accurate results and standards.

If the same basic principles used in making time studies (outlined in my definition of a time study) are applied



to budgets or expense forecasts, a series of figures will be developed representing standard performance for varying degrees of productivity which will be accurate in the same degree as production standards set from time studies are accurate. These figures can be used in controlling basic operating expenses throughout each department separately just as production standards, now used in progressive plants, make possible the accurate control of any work.

#### Guards against slips

In building up a budgetary control, every item of manufacturing expense must be analyzed and studied to determine how and why it varies from one period to another. And whether variations are controlled, for example: a—by plant production volume (as ink, tympan, offset paper, and so on); b—by hours of direct labor worked (as indirect labor, supervision, and so on); c—by floor space occupied (as building maintenance, lighting).

In this regard, it has been determined in one printing plant that more than 80 per cent of all its manufacturing expense varies in direct proportion to "b"—the total hours worked; which in turn fluctuates with amount produced.

After these controlling elements of variation have been determined for every expense item in each department, the comparable expense figures of past years are studied with regard to all contributing elements. From such exhaustive analysis it is possible to determine the proper standard allowances for each item of expense at varying degrees and conditions of productivity.

#### Well worth the effort

This, of course, entails study, especially where the work being run varies from one period to another; but, where this condition does exist, the savings secured as a result of the study and resultant control are increased and well worth while. Where detailed cost records have been kept departmentally for two or three years, the work of building tables of standards is simplified.

After such a plan of budgetary control is established, covering all varying conditions which are peculiar to the particular plant under consideration, it is no longer necessary to begin working up the expense forecasts two or three months before the end of the current fiscal year. Neither is it necessary to base forecasts upon previously calculated production estimates of what the coming year's volume of business will be, made from three to fifteen months

### ★ ★ A Copy Suggestion ★ ★

## Type Talks

THE PAGE opposite is an illustration of what type can do. The design has not been drawn by an artist, but has been constructed by setting together innumerable type ornaments, the motif originating in our composing room. Study it well.

It is a demonstration of our theory that type talks, that it is quite capable of adding a tonal quality to your message. The numerous inflections of the speaking voice, its multitude of expressions, its fine shades of meaning, find analogy, on the printed page, in the discriminating use of a selected variety of type faces.

There is a desirable type face for every purpose, and the proper choice is readily designated by all those who know their cases. We are equipped to supply all popular faces, and, here, the word "popular" has a meaning whose range is widely inclusive.

Our composing room is always at your service to interpret your message in type that talks.

*Joseph K. Arnold Company, of Chicago, puts this in a spread featuring a border "picture"*

in advance. If this annual figure is required for other purposes it, of course, must be obtained, but such a forecast is practically worthless as far as shop control is concerned.

Any attempt to control shop expense which does not provide for immediate correction of expense forecasts, to meet every change in production schedules, automatically provides the responsible foreman with the irrefutable excuse that, conditions having changed, his expenditures must likewise be expected to show some change.

Depending considerably, too, on the size of the plant, as well as the class of work handled, budget figures should be worked up by the comptroller weekly, semi-monthly, or monthly. In practice, this point is controlled by the length of time a reasonably accurate forecast of work to be run can be made ahead.

#### Depends on whole schedule

In the magazine-publishing concern, printing monthly editions, a monthly forecast can readily be made with great accuracy. In a similar plant working on both monthlies and weeklies, parts of both the work forecast and the expense budget must be made weekly and parts monthly. In edition work it is not difficult usually to closely forecast from two weeks to a full month ahead in regard to the work that will be run.

Commercial shops present a more difficult problem as to knowing just what work will be run as much as a week ahead. Nevertheless, with the co-operation of the sales department, it is usually possible to work out a close estimate of the volume and variety of work that will come in, even if the exact orders are uncertain.

#### Provides sound working basis

Directly after the production estimates have been established for the approaching budget period, the standard expense figures for such estimated production are immediately worked up from the standard tables of budgetary control already mentioned. By so determining in advance, departmentally, the amount of money that should be charged to each item of expense for the coming period, an accurate "yardstick" is at hand for control.

It will be used later not only to measure the actual expense performance, departmentally, as opposed to these established standards, but also during the budget period, when operating expense is accumulating, as a measurement of control while there is still time and opportunity for corrective steps.

A copy of these standard figures is handed to every department foreman before the beginning of the budget period, showing what production is anticipated for him, as well as the standard budget allowance for each item of expense in his department. It is essential that this information be given each foreman as far in advance as possible, so that he may have ample opportunity to make his plans and make necessary changes accordingly.

#### Keeps foremen on their toes

At the close of each period covered by the forecast the foreman is advised again as to just what his expenses actually were, as compared to the standard budget figures that were set up as his goal. Corrections are made at this time in the standard figures, either up or down, if the actual production has varied from the original estimate.

It is at this point where the real control of operating expense develops. After accurate standards have been set up, and the shop foreman periodically advised as to his cost performance in meeting these established standards, it is the duty of the comptroller to contact each department head at the close of every budget period, going over all the figures with him, and then determining exactly why any item of expense has been unduly out of line.

The comptroller should be directly responsible for all budgetary-control work. He should be responsible for working up cost figures, based upon production forecasts, and for placing the information in the hands of each department head at the earliest possible moment each period.

He should be responsible for tabulating the actual figures from the cost department at the close of each budget period and for comparing them, item for item, and departmentally, with the standard budget figures, and then for going over these comparisons with each foreman and questioning him regarding his expense performance.

It is the practice in most plants operating under this plan to establish for each item of expense allowable limits, both plus and minus, of from 5 to 10 per cent, and to require at the close of each period a complete explanation from each foreman of the reasons why any items of expense have not fallen within these limits.

#### Helps them understand duties

When a foreman knows he is to be held responsible in this manner, he will watch his costs in order to be able to give the explanations intelligently.

After all, just this attention is what every foreman should exercise, and is the first and principal requirement in keeping operating costs down.

This is borne out by statistics, which show that the average savings as a result of such accurate budgetary control amount to from 15 to 20 per cent of the controllable-expense items, aside from direct labor charges. Any executive will appreciate its value here.

#### What it all means

Budgets, budgetary control, expense forecasts, or whatever other term may be used, should mean exactly this: Accurately predetermined, itemized standards of all the expenses developed and recorded to suit varying conditions of operation, or productivity, and used—as frequently as practical—by a specially appointed individual, or group, as a constant follow up and final check on the responsible operating executives after comparison with itemized actual expense figures.

Budgetary control, so developed and operated, completely rounds out the plan of operating control which has been started in business organizations with production time study; and forms, with time study, by far the most valuable and important pair of functions in present-day management.

## Printers in Topeka Use Direct Mail to Promote Sales to Merchants

THE PROMOTIONAL CAMPAIGN which is being carried on by the master printers of Topeka, Kansas, ought to prove of interest to every master printers' organization in the country. In scope, execution, and in its planning, it is well worth the study of any group planning such community effort to increase the amount of business done.

"buy at home" appeal, but is a sound exposition of reasons why it will pay Topeka merchants in actual income and savings to buy printing in the city.

Emphasis is placed upon the direct loss of income to Topeka's merchants should printing payrolls and other expenditures go to other cities, with a gentle reminder added that taxes paid

**What Does This Figure Mean**

**\$2,000,000 Payroll**

4,224 Topeka people, or approximately 10% of the entire population, are dependent for their existence on the printing payroll.

Five underwriters in Topeka receive \$14,276.62 for fire insurance premiums.

Life insurance institutions are paid \$60,992.89 in premiums yearly by this giant industry.

Shawnee County accepts in cash from Topeka's printing industry over \$450,000.00 in taxes.

Topeka's grocery stores share annually over \$750,000.00 from those employed in the printing industry.

It is not necessary to mention all other lines of business for here are enough figures to impress you of the vital importance of the printing industry to Topeka.

When Topeka's printing industry promotes the entire community benefits. It is not the purpose of this concerted group to beg for business merely because their plants are located in Topeka. Rather, the campaign of which this mailing piece is a part, is being carried on to suggest other lines of business with an industry that is of vital importance to the progress of the Topeka trade territory. We are not hammering away on the self-same slogan of "Buy At Home" but are making one bid for business on the advisability of such a source. Topeka printing plants are well-equipped and so well-manned as any plants in the United States. The machines back of this campaign do quality work and charge fair prices. They cover upon price cutting because such tactics can destroy an industry. All that your printer asks is a chance to prove to you that his plant can do your work, do it in a satisfactory way, and at a price that is fair to you and to his employees. Give him this opportunity now!

## Topeka's Industry Asks You

Spread from one of the fine mailing pieces being issued by the master printers of Topeka, Kansas, to tell local merchants why it will be to their own advantage to buy printing at home

A series of mailing pieces, produced by both letterpress and lithography, is being sent to every printing buyer in the Topeka territory. Each piece features some striking fact about the printing industry of that city, and drives home the meaning of that information in dollars and cents to the other business men of Topeka.

As an example, the piece illustrated emphasizes that one-tenth of the city's population is dependent upon printing for its income. It calls attention to the taxes paid by printing establishments in the county, and quotes figures on the money spent by employees alone with various local merchants.

It plays up payroll totals as an important part of the direct return which merchants can expect for money spent on printing purchased in Topeka.

Service, quality, and other factors are touched upon. The copy declares that the campaign is not an emotional

by printing plants and printing employees would have to be shouldered by other business houses, if printers were not there to pay them.

Each piece is designed to be the finest example of its kind that can be produced in Topeka, to emphasize variety and quality of work done in the city.

The piece shown opens to a spread 24 by 18 inches, lithographed in five colors and black.

This effort on the part of the Association of Printing Manufacturers, Topeka, is proof that printers can use printing to good advantage in advertising and selling their own services. THE INLAND PRINTER has long advocated such endeavor, both individually and as a community enterprise.

It is one of the best methods available to printers to obtain a fair price for their work. We suggest obtaining copies of the Topeka campaign for use in working up similar efforts.

# No Hits, No Runs, One Error!

## An Editorial

IT is decidedly amusing to witness the efforts of a certain few individuals who are at this time very actively defending relief printing. It is amusing in the first place because, as a method, relief printing requires no defense. It is amusing in the second place to see these self-appointed defenders of relief printing charge "some of the printing-trade magazines" with a championship of the offset process to such an extent as to imply they suggest eclipse of letterpress printing in the near future.

All this posing and flag waving demonstrates one thing, if no other: *Careless reading!*

Remarkable developments have taken place during the past few years in the offset method, which always has had some advantages over relief printing, as relief printing has had (still has!) recognized advantages over offset. Due to more extensive developments, reflected in one way by a rush to devise and build new planographic presses, offset has been *news* and THE INLAND PRINTER has naturally had a lot to say about it. To present the news is not to champion, but, due to surface reading, these self-appointed champions see no difference. It may be they do, but think their particular interest in relief printing should be sufficient reason for what really amounts to an attempt to silence the industry's press so far as relating developments in any other method of reproduction is concerned.

The pages of THE INLAND PRINTER are a permanent record. As a matter of fact, no one can point to anything published therein even remotely suggesting the ascendancy of offset over letterpress as the dominant printing method, either as to volume or quality of work done. To the end of emphasizing this, the reader is referred to the editorial on page 22 of our February, 1933, issue and to the item at the start of Gustav Mayer's "Planographic and Intaglio" department in the May, 1933, issue.

Too, careful perusal of other publications circulating in our industry does not disclose such dire predictions of the eclipse of relief printing as these self-appointed champions of letterpress attribute to "some of the printing magazines."

Truth is, their house is built upon sand. Their activities cannot impress except through prejudice, or in consequence of surface reading and thinking, of which there is too much of both.

It is foolish to argue that offset has not gained a lot of ground in recent years. It is equally foolish to insist there is not room and reason for the continued use of both methods. There is room, too, for the increased use of gravure. All contribute to the varying appeal essential to a wider use of advertising; so, printing. This, as the record will disclose, is the position THE INLAND PRINTER has maintained.

Humor is injected into the situation, particularly with reference to the angle of quality, by a folder widely distributed by A Century of Progress. The first edition was printed by offset. The offset printer

lost the work to a letterpress printer, we were told, on the basis of *price*. As printing, this offset piece is as superior to the one by letterpress as day is brighter than night—even to the type matter, in which the offset printer is recognized to be at a disadvantage. Yet we are presumed to swallow something that, in effect, amounts to saying offset work cannot be good nor letterpress bad!

Granted, furthermore, that a far brighter, a snappier, and a sharper piece of printing *may* be done by

letterpress, what does it amount to if not more than one in a hundred orders done that way even approaches maximum potentialities?

And, finally, remembering the position of near panic into which many relief printers were thrown a couple of years ago by competition of planograph printers, this recent instance of a relief printer taking work, which in character and size of run is primarily suited for planographic production, from an offset printer is most interesting.

The times call for open minds, not prejudice; the times also demand careful and serious (not surface) thinking and investigation. It is also well, always, to check and double check statements of those *having axes to grind*, just as it is well to learn the advantages and disadvantages of everything one meets with in the conduct of a printing business.



From the Member Circular of the  
British Master Printers Federation

*Failure to keep up with new methods and processes allows others to earn profit you should have made*



# Practical Back-Shop Ideas Which Deserve Attention!

*Know any time-saving shop ideas? THE INLAND PRINTER will pay \$1 for every practical idea accepted. Stop and think about the unusual shop stunts which have proved valuable in your plant. Then send them in, and we will present them for the benefit of printers everywhere*

## Builds a Press-Insulating Frame

**A**N EFFICIENT WAY to fasten a press to a concrete floor, and at the same time provide an adequate foundation, was worked out in our plant.

The press we handled in this way was a drum cylinder, which had become quite noisy in operation and had developed a tendency to shift about while in action. The degree to which this type of foundation quieted the operation of the oldtimer and persuaded the machine to "stay put" and deliver a better register shows that it would be effective for more modern machines.

First, a 3 by 8-inch piece of bridge timber, about two feet longer than the base of the press, was slipped under one side, after holes had been bored through each end. A place was marked through these holes upon the concrete floor, the board was slipped aside, and holes were drilled into the concrete. The board was put back so that its holes matched those in the floor, and the operation was repeated for the other side.

Lag-screws, long enough to project above the boards, were dropped head down into these holes, and stereotype metal was poured around them flush with the top of the boards. Then a small three-sided wooden mold was placed around the projecting screws, with the end of the press frame serving as the fourth side of the mold. The stereotype metal was then poured in to make corner blocks several inches high.

The three-inch board forms a shock absorber for the press, and the screw, with the molded block for a head, fitting snugly against the end of the frame insures us against any tendency toward movement.—JOHN R. BROUCHER

## This Plan Reduces Press Delays

**W**E DID AWAY with the usual fifteen minutes or more of waiting time which plagues so many printing plants each morning, due to delay in getting stock out. This is caused by last-minute requisitions being held over and filled in the morning. Our stockman suggested that he stay overtime each night until all requisitions are filled, thus assuring prompt press starting in the morning.

He takes Saturday off, finding that this balances his overtime closely. On Monday morning he comes down early to take care of Saturday requisitions. This saves us hours each week, which helps greatly in keeping the profit-and-loss column out of the red.—E. C. BRENTON

## Try This Idea on Gummed Stock

**T**HE NEXT TIME you have a gummed label or similar order on a platen press, and it seems as though you cannot keep it from pulling off onto the rollers, try this: Paste a piece of fairly coarse sandpaper on the tympan, so that it comes under the upper, right-hand corner of the sheet, outside the printing area. Move right-hand gripper in so that it hits on the sandpaper, then paste another piece of sandpaper on the gripper. When the gripper comes down, the sandpaper comes together as a vise on the sheets.—EUGENE RHODES

## Test Lubricating Oils This Way

**H**ERE are five simple tests for determining the comparative values of lubricating oils for journals that require staying power, film strength, and efficient transmission. Tests one and two prove staying quality. Test three, shock resistance. Tests four and five, lubricity. No "laboratory equipment" whatever is required.

1. Dip your thumb and finger into a lubricant. Open and close them and note if oil adheres. Adherence is desirable in many bearings.

2. Place equal-sized drops of several oils, having the same viscosity, on glass. Tip it to a nearly vertical position. The oil showing the greatest resistance to flowing down is preferable.

3. On steel, place equal-sized drops of two or more oils having the same viscosity. Hit each drop with a hammer and note how oil flattens and splatters. The oil that does not splatter is preferable, because it is most likely to prevent metal-to-metal contact.

4. Take a small quantity of oil in your hand and rub vigorously. A thin, clear film should adhere to all surfaces and not rub away. There should be an absence of frictional heat.

5. Put the lubricant in a wide-mouth jar. Dip a wide piece of metal or cardboard into the oil and then lift it above the jar to a height of twelve to eighteen inches and consider the film. The broader the jar and piece of metal, the broader the film should be. Ordinary mineral oils will flow rapidly, and will splash and spatter. A first-class lubricant will flow off in an even film.—W. F. SCHAPHORST

## Some Things That Aid Pressmen

**F**OOD STORES offer a source for good rags for washing up and wiping off presses. These rags are wrappers from hams cut up for sale and, when properly washed, they are highly absorbent.

If your feet tire excessively, especially working on a concrete floor, use shoes with crepe rubber soles. It also helps to change shoes at noon each day.

A light smear of colored ink upon a clean piece of glass, when held to the light, will give you practically the same color as when it dries on stock.

In feeding bulky stock, such as envelopes, on a platen press, drive spikes into the feedboard. A much larger lift can be kept in place by pushing the stock against the spikes, which should form a corner. When you desire to shut the ink off from a portion of a fountain use a wet cloth for a stop. Wet the cloth thoroughly and jam it into place. It will mold to fit the roller. Wet paper, sometimes similarly used, will grind up and mix with the ink on a long run. Watch the beds of platen presses to prevent high spots being formed by washing-up fluid and ink running down and drying after wash-up.

Beechwood creosote, which may be obtained at almost any drug store, is excellent for cleaning out clogged half-tones or type. It will cut hard dry ink almost instantly, and will not damage copper or lead. The same result may be obtained with carboric acid, but care should be used not to burn the hands or allow the fumes to escape into the workroom. When the hands are excessively soiled in cleaning fountains or wiping presses, rub on lubricating oil, instead of gasoline, to remove the dirt. The oil will not dry the hands like gasoline, and is a more effective cleaner. Wipe the oil and dirt off with dry paper or rags.—JOHN R. BROUCHER

★ ★

## Entire Staff Reads Every Edition

I wish to assure you that I enjoy every issue of THE INLAND PRINTER. I pass it on to our men and they enjoy it, too.—JENS K. GRONDAHL, President, Red Wing Printing Company, Red Wing, Minnesota

# PLANOGRAPHIC AND INTAGLIO

*This department invites questions on all methods of printing other than relief, ★ By GUSTAV R. MAYER especially offset lithography. Replies on topics of most interest will be printed*

## Offset Uses Film and Wet Plates

Will you kindly give us your best opinion as to whether films are as good as wet plates for offset, both halftone and line work? Are films or wet plates used most in offset plants? Is it possible to get as good results with the photo-flood lamps as with arc lamps? We installed a small Rotaprint press some months ago; the developers and the various chemicals are sent us marked "one, two, three, and so on" and what we would like are formulas so that we know what the contents are. We have the Webendorfer-Wills offset press coming in. Could these same chemicals be used on plates for this press? Any information you can give us will be appreciated.—Ohio.

For line- and halftone negatives from good copy, process film will produce results equal to what can be obtained on wet-collodion plates; while the negatives do not look exactly alike, yet the prints on metal are equally good after we understand how to handle the different materials. Should the copy be gray or flat, the wet plate would be superior, due to the ease and certainty of reducing and intensifying wet-plate negatives for improving poor copy, which is not as practical on process film.

However, the wet-collodion process requires numerous different solutions, which demand considerable attention and almost constant use to keep them all in good working condition, while the use of film requires comparatively few solutions, which have been standardized by the film manufacturers for simplifying the production of process negatives. Lithographic-offset concerns use wet-collodion plates almost exclusively, since they require negatives that vary in size from 5 by 7 inches to 30 by 40 inches and, for these large sizes, wet-collodion plates have a definite advantage, even though more time is necessary in manipulation.

Photo-flood lamps are most suitable for commercial or professional photography and for line negatives, but for halftone negatives they lack the necessary intensity to produce satisfactory dots, and here arc lamps are superior. For most effective results, arc lamps with white-flame carbons, operating on twenty-five to thirty amperes, 110 volts, have been found satisfactory, and are in general use among photoengravers

and lithographers; single-carbon arc lamps are considered superior to twin- or double-carbon lamps.

There are several arc lamps on the market and detailed information about the lamps can be obtained from the Ostrander-Seymour Company, Chicago.

Regarding solutions supplied by the company you mention, we are not familiar with composition of formulas. However, this procedure in supplying chemicals and solutions has definite advantages in case you encounter difficulties in platemaking, as the manufacturer is in a position to render definite practical assistance when he is sure of what solutions and chemicals are being used; also, knowing how to mix a solution is in many cases equally as important as the formula.

The same chemicals and solutions can be used for preparing plates to print on any other offset press, provided the same kind of metal is used; if you are now using aluminum and intend to use zinc plates on the Webendorfer offset press, the manufacturer will supply full directions for producing zinc offset plates. Complete directions for preparing both the zinc and aluminum plates for offset printing will be found in "Metal Plate Lithography," by C. A. Seward, which can be obtained from our book department.

We suggest that you study the two-page article on pages 44 and 45 in the April issue of THE INLAND PRINTER on the making of zinc offset plates.

## ★★ A Copy Suggestion ★★

To get attention today, direct advertising must have more attractiveness than ever before. The intelligent use of modern layout and design in the typography of your printed message aids greatly in arresting the eye and in commanding the attention of every prospect. Entrust the planning of your work to our layout department. It is ready to serve.

*York Composition Company uses this copy as a cover advertisement on its own house-organ*

## Pellissier Heads Gravure Group

Realizing the advantages of collective action, the Gravure Foundation of America, with offices at 80 West 40th Street, New York City, has been formed.

M. Raoul Pellissier, director, sends a synopsis, which says that the basic purpose of the new group is to "disseminate information on all phases of the gravure industry and conduct research work for the improvement of the process tending to advance the quality, reduce costs, and increase profits."

All members will receive distinctive examples of rotary- and sheet-fed gravure; a brochure is being worked out which will explain gravure production from beginning to end, with average time and cost figures required on various types of booklets, folders, inserts, and other publications. A gravure manual, also in course of preparation, explains the production of cylinders and plates for rotary- and sheet-fed gravure.

The practical and technical articles written by Pellissier for THE INLAND PRINTER are indication that under his directorship the members will receive a vast amount of information not available to them elsewhere. We regard it as a move in the right direction.

## More Collotypers Show Products

Since the list of collotype printers was published in our May issue, more have been gathered for the records of our readers, who have taken quite an interest in this directory. Some fine examples of color collotype printing have been produced by the Latham Lithograph and Printing Company, of Long Island City, New York. Another was sent in by the Conneaut Gravure Company, Conneaut, Ohio. This shows a group of electric-light fixtures, and the collotype reproduction was equal to the best commercial photograph. Collotype printing by offset from lithographic plates is being successfully done by the Continental Lithograph Corporation, Cleveland, Ohio, and their "offset photogelatin" reproductions in four colors have the appearance of photographs in full color, rather than that of products of a printing press.

### Perfects Cheap Duplicate Plate

A new black, celluloid-like but non-inflammable material, which may be pressed into a mold or matrix made from an original line or halftone-relief-etched plate, and which forms a duplicate of the original that can be mounted on a wood or metal base and printed from as readily as from any other relief printing plate, has been perfected in Germany. The material is easily rolled up with ink and releases the ink freely to the paper. These new plates were developed in 1927; at that time the mold made from the original plate required quite a high temperature to develop a satisfactory matrix, which handicapped commercial introduction of this method, but, with the new, improved matrix, these duplicate plates can be made at the rate of 60 an hour—one a minute!

The plates, being light in weight, can be mailed at a low rate of postage. This led to use in France and Switzerland for syndicated newspaper plates; actual printing plates being sent rather than stereotype mats, from which casts must be made by publishers subscribing for the syndicate service.

A new method of producing the matrix has been perfected. The original halftone plates are made with more care than generally received in a newspaper photoengraving department. The original plates are etched to an extra depth and a special underlay is applied to bring up the shadows. The mold is then made in bakelite, this becomes hard as rock after molding and is an excellent matrix.

Impression is made on a sheet of the material about one millimeter thick with the new apparatus, which forces the material into the mold, where it is heated for a few seconds. The result is a clean, sharp-printing plate of about one-half millimeter thickness in highlights and three-fourths of a millimeter thickness in shadows. It is perfectly smooth on the reverse and ready for mounting on wood or metal. A special cement is used. It is then ready for locking up in the form. The plates seen by the reporter were excellent; shadows being well rendered and the highlights clean in each case.

Plates that had delivered 15,000 impressions were still in original condition, and those from which 50,000 had been printed showed no wear. The adhesive quality of this cement has also been investigated; plates poorly cemented on the blocks had moved one millimeter from original position at 10,000 impressions and four millime-

ters at 50,000, while those properly cemented were not displaced at the end of 50,000 impressions. A large Swiss printing plant mounts all plates with this cement, instead of nailing them on the blocks, and this has proved satisfactory. (Three illustrations accompany the original article that are good examples of regular seventy-five line halftones.)—*Deutscher Drucker; translated by Gustav R. Mayer.*

### Correcting Lithographic Plates

While careful attention is observed in the preparation of all lithographic plates, errors do occur or some change in lettering or design may be wanted by the customer, calling for entire removal of the original image down to the metal of the grained zinc- or aluminum plate. Various kinds of grinding materials, in the form of pencils, are used for this purpose, but, while they remove the original work, they also remove part of the graining, which may cause trouble on the press later on.

A method is used in Germany which appears practical; the original work is first ground off with a Scotch- or snake-stone pencil, then the entire plate is covered with a sheet of paper that has an opening cut into it where the polished out spot is located, this spot is then regained with a small sandblasting apparatus, which sometimes also is called a sand airbrush.

The spot is then counter-etched and ready for transferring in a correction. This apparatus is known as a "Litho Smail" and is marketed by Frithjof Tutzschke, Leipsic, C.I., Germany.

### Dry Offset Inkmaker is Coming

Several of our readers have asked where the dry offset inks mentioned in the April issue could be obtained. We are informed by the Photo Litho Plate Graining Company, 3707 Dillon Street, Baltimore, that C. Herman, inventor, will visit the United States this month, and his son will demonstrate the use of the inks to lithographers. Information can be obtained from this concern.

### ★ ★ A Copy Suggestion ★ ★

AS SOON AS printers are working overtime in all parts of the country every local Chanticleer can step right out and crow in glorification of the dawn of good times. Printing is the first step towards new and better conditions

*This anonymous bit of wisdom will help you sell and will help your customers sell more*

### Experimenting on Rubber Plates

In the March issue of *THE INLAND PRINTER* you wrote about the printing of collotype pictures. I was particularly interested in the small hand presses used. Can you advise me who make such presses and the approximate price, as I may purchase one for some experimental work I want to do in printing from rubber or linoleum blocks?—*New York.*

Neither of the presses shown in the illustration on page 57 in our March issue would be suitable for printing from rubber or linoleum blocks. A letterpress-printer's hand press or photo-engraver's proofpress will produce the results you want from rubber and linoleum blocks. A second-hand press, in good condition, will answer. A press of this kind probably can be had from printers' supply firms listed in the New York City telephone directory.

★ ★

### Color Frontispiece is Made From Ordinary Photo

This being summer, in what is laughingly called the temperate zone, most of us are trying to escape the swelter by getting into a bathing suit and making a quick dash for the nearest beach or other watering spot.

And speaking of bathing suits, did you take a good look at our frontispiece this month? Study the lower corner, where the original photo appears, and then compare it with the full-color reproduction. Even with the evidence before you, it is hard to believe that they are one and the same. Here is the story of the color reproduction, and of how it was produced.

Early in spring, with the thermometer shivering at about forty degrees, Walter Boynton, of Campbell-Ewald Company, took Photographer John G. Culver and Ione Crossman to Belle Isle (near Detroit) to shoot some pictures. He wanted the "feel" of the waterfront in his picture. Ione was willing, although Boynton and the photographer shivered in their overcoats.

Artist Judson Ross and Pete Schontanus' boys at Wayne Colorplate Company, Detroit, then got busy and the full-color plates were made from the black-and-white photo. They can well feel proud of their work.

The frontispiece this month is excellent proof that ideas pay, whether in adapting a photo to process color printing or a piece of copy to type.

We are indebted to *The Adcrafter*, the Campbell-Ewald Company, and to the United States Rubber Company for permission to reproduce this outstanding piece of color printing.



# ACROSS THE EDITOR'S DESK

★ Brief, intimate paragraphs on men and events in the graphic ★

arts, with a bit of comment or more about interest-

ing angles of features in this issue

and in those to follow

★

TECHNICAL experts of the printing industry, who met in Chicago on June 26 and 27, endorsed organized research. THE INLAND PRINTER regards this as a move in the right direction, since anything which increases knowledge of the industry's problems is well worth while. However, the results of research must be made available to the industry if the effort is to be justified. Here the trade press comes in. Indeed, although THE INLAND PRINTER has established no research department, it has served the purpose of one on numerous problems by reporting the results of research and development on the part of many working independently. It has described each new development, in text and pictures, as soon as such aids were known or developed to the point of usefulness. Much of the progress brought to the attention of the technical men at these conferences was given first publication in THE INLAND PRINTER. In our issue of January, 1930, for instance, the Sadag tandem gravure press, which came in for considerable attention at this recent conference, was fully described following brief mention in an earlier number. The later issue had as a frontispiece a three-color illustration produced on the Sadag press in Paris and shipped across the ocean. The editor also takes pride in the fact that the first showing in the United States of Pantone, a new process in which there is great promise, was the frontispiece of THE INLAND PRINTER for May, 1929, produced in England. The Uhertype machine, also covered in the progress report, was illustrated and described in this magazine for March, 1931. Until recent months this constituted the only reference to the machine in any American printing publication. THE INLAND PRINTER is fully sympathetic with the objects of the engineers, which it will support for the good of the industry. It is a bit concerned, however, to make sure that what it has done, practically always far ahead of other agencies, is fully recognized. The pages of THE INLAND PRINTER are a permanent record of the industry's progress. Technical men can benefit from a study of each issue, with its recording of what is new in graphic arts processes.

TIME goes on and George H. Carter continues to function as the Public Printer. Many of his friends are encouraged in the belief that what they have sought to accomplish, specifically Carter's retention as head of the Government Printing Office, seems accomplished. Not only has the great plant at Washington been operated at a degree of efficiency never before realized, according to astute observers of years, but, as a result of Carter's advanced practices, that office has rendered a remarkable service to the printers of the country. This, also, is in the interest of the Government, if in a less tangible way. It is little wonder that those attending the recent A. S. M. E. meeting here expressed satisfaction over Carter's continued hold on the office. Many voiced the belief that, even disregarding Carter's known achievements, the office is one that logically should be taken from the list filled by appointment. The office, in the public interest, needs George H. Carter; the industry needs a continuance of the service Carter has rendered while in office. The President's general attitude on all governmental matters encourages Carter's friends to believe he is cognizant of the benefits to the nation and to printerdom of maintaining him in office.

WHY MODERNIZE? It is a fair question, and shrewd business leaders from coast to coast answer thus: Not to increase output (although it should put you in a position to handle more business when it comes your way), nor to spend money just for the sake of boosting activity of business, but to *reduce costs, to improve all competitive conditions, and to make a profit on present orders*. The longer any printer wastes power, material, time, and productive ability, the more money it is costing him, for such waste comes out of his profit if not his principal; it is *not* paid by the customer. His self-interest and sound investment should decide. Business is turning upward again and it

must be realized that modernization replacements will cost less today than later on. *How* to modernize is the next question. Production equipment, processes, arrangement, routing, lighting, heating, ventilating, repairs, packing, and selling all must be gone over—even *management*. Decide if your own equipment or methods are the most economical. If not, you are losing money that you should *not*. A check sheet for determining these things can be obtained from Joseph Dilworth, director of Committee on Industrial Rehabilitation, 435 Seventh Avenue, Pittsburgh.

HAVING spent his life delving into printing history, Henry L. Bullen views with alarm items in some papers stating that the press brought to A Century of Progress by The Cuneo Press is one used by Gutenberg instead of a reproduction. Another statement gives \$15,000 as the value of a Gutenberg Bible, whereas the last sale was at \$300,000. This incorrect information has not come from John F. Cuneo, who, in bringing the treasures of the Gutenberg Museum from Germany, has done a grand thing.

SOMEONE, years ago, said "Of the making of books there is no end." Fortunately for civilization, that is so. However, unfortunately for those who appreciate fine printing, most books are just mechanical things. They are decent looking enough, readable perhaps, but lack the spark that would cause them to be cherished as works of art, also create in their possessors a greater respect for printing and willingness to pay for it.

The really fine books come from a relatively few printers. These are not only rendering a service of inestimable value to the industry, but are having little trouble realizing due profits.

The editor has recently been favored with four books he will never let loose of, books that, indeed, exemplify the finest craftsmanship. A minute description would be both educational and inspiring to many readers, but to too few to justify the space required. The efforts of these in holding aloft the banner of quality, and in exemplifying the supreme dignity of the greatest of the

arts and crafts, is highly deserving of any possible recognition.

The first of the four books we will mention comes from the John Henry Nash Fine Arts Press of the University of Oregon. Its text is the Cobden-Sanderson essay "The Ideal Book, or the Book Beautiful," the type, paper, and the format of which suggests a Jenson treasure. It is set in the Cloister Light face, which many regret was not cut before the somewhat heavier face first offered by The American Type Founders Company. The printer who has not read this essay, subject for numerous keepsake books, is not interested in the finer aspects of the craft and he looks upon his business about as a coal operator looks upon his.

From Robert L. Foss, of the Waverly Press, Baltimore, there is a volume "The Leeuwenhoek Letter," most of the pages of which are devoted to photographic copies of the several pages of the letter written in a humanistic hand. Written in 1676, the letter constitutes the first recorded description of bacteria. For cover, title page, and descriptive editorial note, Foss has used the characterful Civilite type which reflects the character of the writing of the old letter. (He eschewed Bookman or some other serviceable but characterless and inappropriate face.)

Between times spent on doing business printing on a commercial basis to which he imparts a touch very, very seldom found in such, Frank McCaffrey, of Seattle, also produces books that stand out from the crowd. He, too, has just been good to the editor, and sent a book, "Campus Memories," colorful, informal, yet so fine and characterful none could be found with a heart so cold or taste so crude as to discard it.

Then, finally, we come to "Historic Shrines of Virginia," set in Centaur, the masterpiece of Bruce Rogers, and printed on sympathetic paper by Edward L. Stone, of Roanoke, Virginia. Stone is one of too few printers, big in the eyes of Dun and Bradstreet, who look upon printing as an art as well as a commercial enterprise. Stone appreciates fine types and has the enterprise to obtain and use them ahead of others. And he makes it pay. When sending the book, Stone said he had just received a letter to the effect that if this book has been received just a few days earlier the writer would have given him an order for a book, placed elsewhere. But, significantly, Stone added, "I have not always been late." With appreciation of fine work and the ability to produce it no one can often be "late."

## New Books for the Printer's Shop and Office Needs

### "Dictionary of Printing Terms" Answers Many Questions

The third edition of R. T. Porte's "Dictionary of Printing Terms" has recently been published. It is edited by Frank Pearson, with the aid of three members of the Porte staff.

The 110 pages of this coat-pocket-size volume contain a treasure house of facts regarding words and phrases commonly used in the printing business and related lines. Every master printer intent on broadening his scope can find clear explanations in the book of terms which are vague or unfamiliar to him.

Craftsmen and apprentices especially will benefit from a careful study of the book. It should provide a more rapid mastery of the trade for any earnest student. Too, advertisers will find it easier to plan their copy and layouts intelligently if they have an understanding of the terms used by printers.

Three editions of the "Dictionary of Printing Terms" are available. Stiff paper covers, at \$1.50; cloth, at \$2.50; leather, gold stamped, \$3.50, postpaid. The book may be ordered through THE INLAND PRINTER book department in any of the bindings desired.

### Yearbook's Fine Halftones Win Praise for Student Pressmen

There is an old saying that the proof of the pudding is in the eating, which can be converted into—the proof of fine printing is in the seeing. This forty-third annual book, "The Book of Art Printing," was printed by students of the Technical Trade School, Pressmen's Home, Tennessee, conducted by the International Printing Pressmen's and Assistants' Union.

This book is a remarkable achievement, which ranks in quality with the best examples of commercial art printing. These specimens of color-process pressmanship are printed from plates produced by leading photoengravers and electrotypes and include a variety of subjects which would test the skill of the most experienced pressmen.

This outstanding fine quality demonstrates the thoroughly proficient methods of instruction and the exceptional ability of the teaching staff, which produce genuine craftsmen who should be a credit to their organization.

Letterpress printing forms the major part of this book, but the examples of lithographic-offset printing, printed on the linen-textured paper, demonstrate that the directors visualize the importance of offset printing and are preparing their students for its introduction in the typographic industry. We congratulate all who contributed to this achievement in craftsmanship.—G. R. Mayer

### Legros Offers Remaining Copies of Great Book at Cut Price

When it was first published, thinking printers declared that "Typographical Printing Surfaces," written by Legros and Grant, was a good buy at \$25.

Contains 732 pages, 6 by 9¾ inches in size, cloth. Well filled with definite, easily understood matter about type, typesetting, and type designing, it contains hundreds of illustrations on the subjects covered.

The chapter on legibility is so clear that one comes away from it wondering that type is as readable as it is, and with greater respect for the type designer. Equally informative are the chapters on type series, proportions, weights, and punch-cutting.

The book is an education in the use, meaning, and history of type. It is one of the few books which every printer really ought to read as part of his education in the craft.

Out of a limited edition of 1,200 copies, Legros has only a small number yet available. "Typographical Printing Surfaces" may be purchased through THE INLAND PRINTER at the reduced price of \$7.50, duty and postage paid.

### Guide to Fair Prices Is Offered by Southern Master Printers

"What is a fair price?" has been the chief worry of printers as far back as history goes, and it is even more important in these days of wrecked prices. A sound basis of estimating is necessary for profitable operation.

The Southern Master Printers Federation's own "Standard Advisory Selling Prices" is a loose-leaf volume covering various classes of work done in the average printing plant, showing stock costs, composition estimates, press-run figures, and suggested prices, which are regarded as fair averages.

Based on standard costs, it should prove helpful to any printer in establishing his prices on a fair basis which will allow him a suitable profit.

"Standard Advisory Selling Prices" is furnished in a leather ring binder and sells for \$15, including a year's service. Service for additional years may be obtained at \$7.50 a year. It may be ordered through THE INLAND PRINTER'S book department.

### 300-Page Stylebook is Issued by Government Printing Office

The Government's staff printing experts worked three years in compiling the new edition of "The Style Manual of the United States Government Printing Office." The book offers 300 pages of useful information on printing. The last edition was issued in 1926.

While considerable of the matter is appropriate to Government printing, the book is a storehouse of information on punctuation, capitalization, spelling, compounding, and similar matters—points which any printer could use in establishing a sound shop style.

The book may be obtained from the Superintendent of Documents, Washington, at \$1.00 a copy.

### Brochure on Libel Is Published by Texas Managing Editors

While it is well known that libel laws differ in each state, yet the principles are the same in practically all. For this reason, every reporter, copyreader, and editor can obtain a working basis on which to operate by a reading of "Libel Construed for Texas Newspapermen." Of course, if your state has a similar publication, that is the one to study.

The brochure gives legal opinions on various points which arise almost daily on every newspaper. It may be obtained through James R. Record, managing editor, Fort Worth *Star-Telegram*, for \$54 postpaid. It was published by the Texas Associated Press Managing Editors Association's authority.

## Develops Printing Business Which Ignores Competition on Price

By TED LEITZELL

THIS is the story of Bill Lane's General Printing Company in Chicago. The company has weathered the depression better than most, discounts all its bills, and has been going along with only a slight drop in production.

The drop was steady for two years, until 1933. At the start of this year, more work was in the shop than at any time in the last two years. Only a small part of this business was taken from other printers; most of it was new and would never have been placed except for aggressive selling.

The records kept about this business showed an increase in trade on the part of the users totaling ten times the cost of the printing itself!

The plan is simple. Thousands of manufacturers in small towns do a fair amount of business, with advertising limited to essential trade journals and quite ordinary circulars or occasional catalogs, full of crude halftones, produced by small shops, and obviously showing that neither the manufacturer nor printer has had much experience with that type of work.

In many such instances, there is evidently no experienced copywriter, no attempt at layout. The accounts are too minute to interest regular advertising agencies. The piece is produced; it is assumed that the retailer will read that Model X is a swell item, and order.

The printer referred to here was constantly asked by artists and copywriters for free-lance work of any kind.

One day the printer heard about a certain item (the better mouse-trap, if you will) which had many advantages over similar articles. It was selling for \$80; competing items of more com-

plicated construction retailed from \$90 to \$125. He tried to get hold of some literature about it, but none was available. The printer called in an artist and a copywriter to develop some.

A few days later he had a stunning layout for a circular; one that could sell the ultimate customer and, at the same time, sell the dealer. Copy in full was supplied by the copywriter, who had worked hand and glove with the artist in finding out all about the merchandise and preparing a presentation which dramatically showed its advantages. It was good craftsmanship.

The printer took a chance, had the copy set, and pasted up a final dummy that looked almost like a completed piece. Then he went traveling, for the manufacturer was one of the thousands described earlier. He returned with a \$500 order, after telling the manufacturer many sales features of his item which the manufacturer himself had not realized. That made the sale.

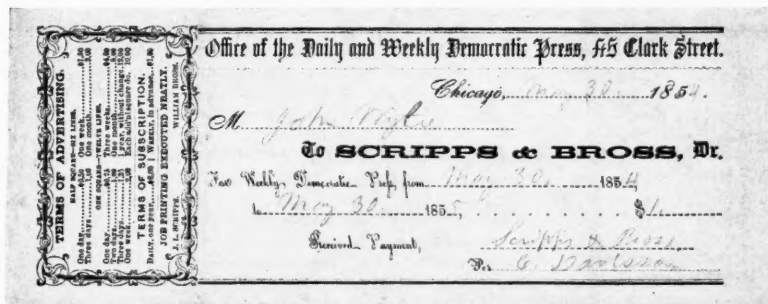
Now let's break down the figures from the printer's angle:

To copywriter .....	\$ 60.00
To artist (for layout and finished drawings) .....	100.00
To engraver for color plates .....	110.00
Left, for the printer, at an excellent selling price .....	230.00

The circular sold slightly more than \$8,000 worth of merchandise. Part of the business came from retailers who never before had dealt with the manufacturer; part of it was taken from the manufacturer's competitors. However, as could best be determined, the vast majority came from consumers who would never have purchased this item.

The moral is simple. The printing industry can use imagination to increase its own business, and, by so doing, increase the business of its customers in proportion. There are thousands of printing orders that can be created and sold—even today—as this was sold.

There are others, like one finished today, where one smart production man figured ways and means of turning out for \$450 a circular which had been estimated at \$1,300 if produced by conventional methods. Needless to say, the costlier one would never have been produced, but the inexpensive one is giving a nice return to its buyer.



Seventy-nine years old, this early newspaper receipt was sent in by Ben Wiley, descendant of the John Wiley who preserved it. Note that advertising rates were printed on the receipt

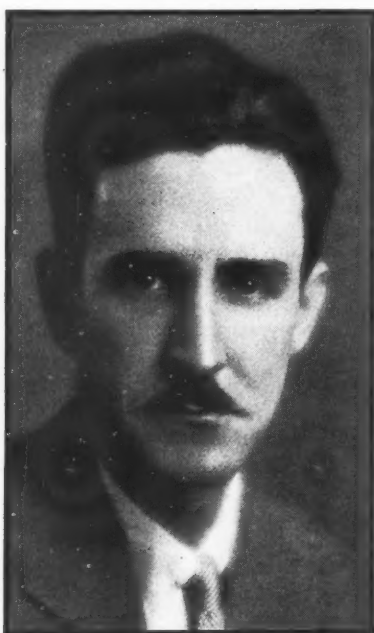


# THE MONTH'S NEWS

*Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month*

## Machinist at Indiana University Invents Platemaking Machine

On other pages of this issue appears the first description given the printing industry of the Bennett Engrav-O-Graph and how it works. A new model is to be built during the



J. A. BENNETT

summer months which is expected to reduce the time of engraving by half. Joseph A. Bennett, chief machinist of The Indiana University Press, is the inventor.

## Committee on Standardization Gives Book Printers a Break

Much progress in book publishing is expected to result from the report of the Book Clinic committee on standardization.

The committee urged that copy be supplied properly edited, or that the printer be paid for preparing the copy for composition; carbon copy is frowned upon because of smearing; skips in numbering and delivery of copy in separate batches is deplored; all cuts and captions are to accompany text. Ornaments for the customer's sole use are to be paid for in whole or in part by the customer.

When return of proofs or further work on the book is delayed, the composition may be billed so that the printer's capital is not tied up over too long a period.

New faces are to be made available and old ones discarded within a reasonable period. "Free" service, including designing, sample

pages, and numerous other things, is not desirable, unless all customers have been accorded the same help. The committee holds that such service is a logical part of every printer's work and should be charged as such.

Should paper and plates be unsuited, the printer is expected to advise his customer before presswork begins. The customer is to notify the printer as to imposition desired, on advice of the binder. Form count of sheets delivered is to be furnished the customer promptly. Trim size is to be specified in advance, an eighth-inch at heads being usual.

Folding must not be more than a nonpareil out in sixteen pages. Binders are allowed 10 to 25 per cent spoilage, depending on quantity of the order and the paper.

Other points of interest to both publishers and manufacturers of books are covered in the report, which represents an agreement by three members for printers, three for publishers, three for material suppliers, and a designer interested in all three.

## Craftsmen to Receive Education and Frolic at Convention

The program for the International Association of Printing House Craftsmen convention in Chicago, August 21, 22, and 23, is to be one of the strongest yet offered.

Besides the talk, "Future Printing Technique," by Harry L. Gage, vice-president of Mergenthaler Linotype Company, there will be talks by Oliver Watson, past international president, on "Production Management," by Harry E. Roulf, on "What an Executive Should Know in the Selection and Training of Men," and by a number of others not definitely arranged at this time.

Educational sessions will deal with offset printing technique, teamwork between administrative and manufacturing departments, problems of printing executives, proper standards, and other topics.

The National Industrial Recovery Act will be interpreted by experts. Technical talks and exhibits on rubber plates, silk-screen printing, sheet gravure, offset, rubber rollers, electrotyping, photoengraving, also composing methods, pre-makeready methods, and bindery methods will be featured.

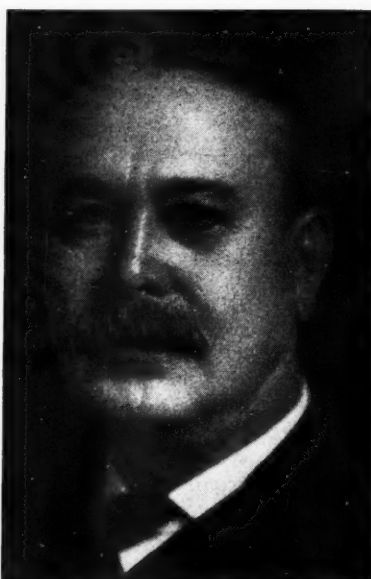
Mustoe Given, chairman of hotels, urges all craftsmen to send in early reservations, as it may not be possible to obtain suitable rooms on last-minute calls.

A. J. Hoerth, registration chairman, asks that \$10 certificates be purchased in advance to help cover pre-convention expenses. Any certificate not used will be refunded. Headquarters, Room 207, at 608 South Dearborn Street, Chicago.

Boat trips, dinners, dances, and other entertainment features, together with trips to many large printing plants, are planned. Full details, including complete program, will appear in THE INLAND PRINTER for August.

## J. W. Phinney Retires as Boston Manager of American Type

Joseph Warren Phinney, vice-president and a member of the board of directors of the American Type Founders Company, has retired as manager of the Boston office, although continuing active in his other duties.



JOSEPH WARREN PHINNEY

Called one of the greatest personalities in the company's history, J. W. Phinney has long been identified with development of type faces featured by the house. Designers consult him regularly today, as in the past, on patterns. He is eighty-five.

His apprenticeship began in 1864 and in 1868 he joined the Dickinson Type Foundry, Boston; rising rapidly. He was senior partner when it was merged with the American Type Founders Company.

John W. Fallon, a "Phinney-trained" executive, is the new Boston manager. Formerly his assistant, he was made manager of the Kelly press division in 1922, and a director of the company in 1926.

After nine years as a salesman in Cincinnati, Frank W. Shober has been made manager of the Kansas City office of the American Type Founders Company. Chief mechanical inspector for France during the World War, Shober's next connection was with the Henry O. Shepard Company, then publishers of THE INLAND PRINTER. He later was a printer for Cincinnati Typesetting Company, and Tribune Printing Company, Charleston, West Virginia. He was added to the American Type Founders Company in 1924.

## I. T. C. A. Approves Code of Fair Competition and Considers Offering Offset Service

Consideration of new conditions arising under the National Industrial Recovery Act took up much of the International Trade Composition Association convention which was held in Toronto June 16 and 17.

Commissioner Fred W. Hoch presented a proposed Code of Fair Composition which was most comprehensive. It took up every conceivable detail which may arise in relations with the employees of the trade compositors and their customers as well.

Hoch and a committee were instructed to draft the Code into final shape and have it ready to present to the Administrator for approval when the time comes.

Fred Hoch emphasized that the law looked to increased employment and higher wages. He proposed dividing the association into six geographical divisions, covering the forty-eight states, each division to be independent and self-governing on local matters.

The six divisional chairmen would act as a board to coöperate with other graphic arts associations under the law. Wage rates are to be set by divisions for linotype operators and machinists, monotype keyboard operators and casters, hand compositors, and proofreaders.

Where costs are unknown, an arbitrary valuation is to be placed on work as a means of setting prices. Where costs are proven, factory cost and a suitable depreciation will be the basis used in setting rates.

Hoch gave a summary of the square-inch method of figuring composition costs, using a card to illustrate the plan.

Hoch touched briefly on other matters affecting the interests of the assembled trade compositors, such as metal transactions and methods of charging, sales policies, credit, the standardization of estimating, and similar points. He outlined the loose-leaf plan of supplying this information to members.

Howard Bullard was present and gave an enlightening talk on the recovery law and its effect on business conditions throughout the country. A New York City member followed with a discussion of the methods being used to keep printing business in the city and to combat sweatshop practices.

He stated that at least \$4,000,000 worth of printing orders had been kept at home as a result of the campaign, which is to be enlarged and carried on enthusiastically.

Frank M. Sherman, of Lanston Monotype Machine Company, gave a talk at the afternoon session on "Offset and the Trade Compositor." Sherman has been an enthusiastic worker a long time in helping solve the problems faced by trade compositors.

He explained the offset process, pointed out that there is nothing mysterious about it and suggested that trade compositors might offer black-and-white- and simple color plates to printers as part of their service.

He told of an offset proof press developed by the monotype company which pulls proofs in perfect register on both sides of a sheet. Proofs of type pages on Cellophane were shown to illustrate Sherman's talk.

Reports of officers and committees indicated much better feeling and an improved outlook for the immediate future. The current trend of business was regarded by all present as assurance of a much greater im-

petus to come as soon as other lines of business gain confidence in the success of the President's recovery program.

Commissioner Hoch was given broad powers by the convention to develop the program of service his office is to furnish members.

He was also empowered to act for the association in presenting the code to the Administrator for approval and in working out the basis of organization of the typesetting industry's setup under the recovery law.

Hoch will also act for the International Trade Composition Association in arranging with other branches of the graphic arts for unification of points in the codes to be presented to the Government for approval.

### Dodge Estate Is Left to Family

The estate of Philip T. Dodge, for thirty-seven years president of Mergenthaler Linotype Company, and for eleven years head of International Paper Company, has been appraised in New York City at \$3,422,507 gross, and \$3,295,537 net. It includes 1,200 shares of Mergenthaler Linotype Company stock. The estate is willed to the widow, Mrs. Lilia Sutherland Dodge, a son, Norman, and a daughter, Mrs. Olive Dodge Musgrave.

### New Temperature and Pressure Controllers in Bristol Line

Greater assurance of accuracy in various processes is suggested in the announcement by the Bristol Company of new time-temperature- and time-pressure controllers.

The instruments provide control of temperature between forty degree minus and 1,000 degrees Fahrenheit, and pressure from ten to 2,000 pounds. The need in many processes for holding temperature or pressure at some fixed rate, and then increasing or decreasing it at some other rate resulted in the production of these instruments.

An aluminum cam can be cut by the users to give any desired rate of change. Either electric- or spring clocks are used.

### Pulitzer's Graduates Show Their Printed Wares at Columbia

Examples of fine printing submitted by twenty-two printers, publishers, and advertisers were included in the exhibition held during June at Columbia University, New York City. All the specimens shown were prepared under the direction of graduates of the Pulitzer School of Journalism, of Columbia.

### An Idea Shown in Our Columns Is Put to Use by Printer

Another clever adaption of an idea printed in THE INLAND PRINTER has been received. In December was shown one of the slotted blotters which won the Albemarle trophy at the 1932 D. M. A. A. convention for Schneidereith & Sons, Baltimore.

Farwest Lithograph and Printing Company, of Seattle, Washington, again proves itself an up-and-coming house by using the idea to sell letterheads. Schneidereith's blotter was produced for an insurance company during a sales campaign among agents.

Farwest ran the blotter in green and blue on buff blotting, inserting its sales message in the slot—printed in black and orange.

The Farwest blotter says "letterheads are the forerunners of business . . . is yours designed to sell?" A man is seen dictating a letter, while in the opposite lower corner, another is reading one.

### United Typothetae Convention Set for October in Chicago

The United Typothetae of America will hold its annual convention in Chicago in October, according to President Julius S. Weyl, but no date for calling the convention to order has been set. He made his announcement at the meeting called at U. T. A. headquarters in Washington during June to discuss the Code of Fair Competition for the industry.

### Chicago Printers Make Organized Fight on Charity Print Shops

Members of the North Side Printers Guild of Chicago have produced a resolution to be sent to customers under the guild's name to protest unfair competition of charity plants using orphan or other low-paid labor. It is expected that the National Industrial Recovery Act will do much to do away with a lot of this competition in the near future.

### Intertype Offers Free Booklet on Selection of Type Faces

Intertype Corporation is offering all interested students of typography, whether they be master printers or beginners, a free copy of "How to Select Type Faces," a booklet of thirty-two pages and cover, size 5½ by 7 inches. The booklet classifies type faces into six groups so clearly that the student can readily learn to select the face most suited to various subjects in the copy.

### A. O. Steele Is Added to the Staff of Beckett Paper Company

The Beckett Paper Company has appointed A. O. Steele as manager of its greeting card- and papeterie department.

Steele is an authority on development and merchandising of special papers, and will work with the customers of the company in promoting use of such stocks.

He was formerly connected with the Bobbs-Merrill Company, the Kendrick-Bellamy Company, Daniels & Fisher Company, Strobbridge Lithograph Company, Samuel Buckley, Limited, of London, and Georges Lalo, of Paris.

### Showmanship Is Called Biggest Part of Good Advertising

A good thought for printers is contained in *The Wedge*, house-organ of Batten, Barton, Durstine & Osborn, advertising agency.

The item is entitled, "Put on a good show," and goes on to say that all good advertising is also good showmanship.

Examples are quoted to emphasize various points, such as attaching a watch to the driving rod of a locomotive or some similar fast-moving machine, then showing that it still kept time after such a test.

Advertising must attract attention and hold it if the copy is to have its chance to sell the product, the text adds. Whether it is distinctive display, smart typography, or some other feature, the successful printer must have that sense of showmanship.

## Printing Showing Upward Trend Reports Alfred M. May

There is a definite upward trend in the printing business, declares Alfred M. May, president, The Alfred M. May Company, Cincinnati creative printing house.

"This is especially true now of the creative printer—the class which reads *THE INLAND PRINTER*," he writes. "This will explain what I mean: In 1929 we closed approximately 75 per cent of the ideas submitted. This dropped off to about 30 per cent. But now, we are pleased to report, the percentage is up to 60 per cent for the last three months.

"I remain thoroughly sold on *THE INLAND PRINTER* and know it will have a brighter future with the rapid changes taking place in the printing industry."

## Cromwell Paper Increases Space and Credits Advertising

The Cromwell Paper Company, producing tympan papers, has added 40,000 square feet of floor space to its facilities by taking over a building adjoining its Chicago plant. This is the second large expansion in a year, as capacity was doubled during June, 1932.

The staff was maintained intact, and shortened hours were instituted as a result of that earlier expansion. The wisdom of that fine policy is indicated by the further increase in floor space which has been made necessary.

Carl Weil and Joseph Weil, executives of Cromwell Paper, declare that keeping quality of its products up and advertising consistently in *THE INLAND PRINTER* and other mediums have proved a sound course. The advertising was kept up during the depression because the company felt that trade journals deserved support during that time, even if no business shall be forthcoming.

Joseph Weil states that instead of being an investment in the future, this advertising has been found profitable in immediate results. A good product, well advertised, is a depression-beater any time, he adds.

## Nekoosa-Edwards Paper Names George Teren as Executive

The Nekoosa-Edwards Paper Company announces appointment of George Teren as a manufacturing executive. His efforts will be devoted to the new fine papers soon to be featured by this old papermaking concern.

Teren came to the United States in 1913 after graduation from the Royal Institute of Technology, Sweden, joining the Chemical Paper Company. Six years later he went to American Writing Paper Company, becoming assistant to the general superintendent.

His exceptional ability won national recognition, resulting in the offer from Nekoosa-Edwards, which was accepted.

## Five Papermen Given Degrees by Institute of Paper Chemistry

Four graduates of the Institute of Paper Chemistry at Lawrence College have been granted Doctor of Philosophy degrees for their work. A fifth man was given a Master of Science degree. Sixteen men were originally enrolled in the class.

Harold Bialkowski, one of the four, is employed by the Gilbert Paper Company, of Neenah, Wisconsin. Roy L. Davis works for the Interlake Division, Consolidated Water Power and Paper Company, Appleton, Wisconsin. Edwin Laughlin is with E. I. du Pont

de Nemours and Company, Wilmington, Delaware. Edward Voigtman is on the staff of the Kimberly-Clark Corporation, Neenah.

Forrest Brainerd, of Scott Paper Company, Chester, Pennsylvania, received a Master of Science degree at the same time.

The Institute has completed three and one-half years of educational and research work.

## C. H. Rinne, of Monotype Staff, Goes to Booth Newspapers

Clarence H. Rinne, associated with the Lanston Monotype Machine Company for five years, has resigned to enter the employ of the Booth Newspapers, Incorporated, operating



CLARENCE H. RINNE

dailies in Grand Rapids, Flint, Kalamazoo, Jackson, Muskegon, Ann Arbor, Saginaw, and Bay City, all in Michigan. Rinne will serve as mechanical adviser, and take charge of production in mechanical departments of all newspapers in the Booth chain.

Rinne's earlier connections were with commercial plants and newspapers in Minneapolis, Milwaukee, and other midwestern cities. It was during employment in the composing room of the *Wisconsin News*, Milwaukee, that he became acquainted with the monotype and the monotype non-distribution system.

In 1928, Rinne became associated with the monotype company as Wisconsin sales representative. Later, because of his knowledge of newspaper composing-room practice, he was appointed special newspaper representative in the western district. Rinne made a study of the application of time-keeping systems to newspaper production, also standardization of methods employed in mechanical departments.

While doing special work for the monotype company in the composing rooms of several Booth newspapers, Rinne attracted the attention of Booth officials, with the result that he was engaged to assist in the standardization of composing-room methods and to install a suitable time-keeping system which can be used in all plants.

## Printer-Mayor of Herrin is Dead

Joe M. Bond of the Bond Printing Company, Herrin, Illinois, died early in June. He was formerly mayor of the town and president of the local typographical union.

## Mail Users Urged to Check With Post Office Before Printing

In a talk before the Mail Advertising Service Association in Chicago, Postmaster General Farley suggested "Analyze before you advertise." He said that the department was designed to serve patrons, but that certain regulations are necessary so that all may be served to best advantage. Postmaster Arthur C. Lueder of Chicago sent a synopsis of the talk to all large mail users, urging that they consult the post office in advance on mailing plans, thereby avoiding delays when a campaign is ready to go. The advice is particularly applicable to printers, who would do much to serve customers better by becoming familiar with all mailing regulations affecting work done in their plants.

## Credit Men of Paper Houses Act to Help Prompt-Pay Printers

Members of the fine paper credit groups of practically every printing center met in Milwaukee June 20 during the convention of the National Association of Credit Men.

The legitimate printers in each city favor credit control, members reported, according to William A. Hansen, Chicago.

Exchange of credit information between cities is to be practiced as a means of preventing non-paying printers from obtaining paper on credit in other centers, and as a check on plants in smaller communities adjacent to metropolitan centers.

## James A. Ullman, Noted Leader of Inkmakers, Is Dead

James Albert Ullman, a founder and first president of the National Printing Ink Association, died at his home in White Plains, New York, during June. He was sixty-two.

With his late father, Sigmund Ullman, he founded the Sigmund Ullman Company, later becoming president. When it was merged with the General Printing Ink Corporation, he became a director of the enlarged corporation.

Mrs. James A. Ullman, a daughter, Mrs. Charlotte Weil, and a son, Robert J. Ullman, advertising manager of General Printing Ink Corporation, survive.

## E. R. Richards Joins Claybourn

E. R. Richards has joined the Chicago staff of the Claybourn Corporation. He has made a study of rotary and multicolor printing and is to strive for greater production and lower costs in the coming months. He was formerly western manager for C. B. Cottrell & Sons Company, and before that was in charge of the Sears Roebuck and Company plant.

## W. T. Robinson, Old-Timer, Dies

William T. Robinson, who conducted his printing business in Chicago for fifty years, died June 22 at his home in Oak Park. He was eighty-three. The widow, three daughters, and a son survive.

## Illness Is Fatal to Joseph Pierce

Joseph A. Pierce, president and manager of The Pierce Company, of Fargo, North Dakota, died in a St. Paul hospital June 20. He had been ill for many months. Pierce was fifty-one and had been in the printing business for twenty-three years. He was active in community and fraternal groups, and is well known throughout the Northwest.



## National Editorial Association Directors Vote Greatly Enlarged Program for Year

The directors of the National Editorial Association met at headquarters in Chicago on June 16, 17, and 18 to put into action the program approved at the convention in Indianapolis, June 5, 6, 7, and 8.

Work already done on the accredited newspaper bureau was approved and Executive Secretary Harry Rutledge was instructed to continue the effort. The bureau's work is to promote standard billing, surveys and special market information, audited or verified circulation, proofs of insertion, equitable and reliable advertising rates, businesslike handling of correspondence, acceptable typography and printing, use of proper mat-casting facilities, arbitration of difficulties, lineage records, membership in state and national press associations. The board also voted to develop a research and survey department, to be sustained by publishers using the service.

The national retail market book, showing conditions in cities and towns under 20,000 population, is to be carried to completion. The work is being paid for by publishers desiring this survey as a means of winning national advertising. Iowa and Nebraska sections have been completed; California, Pennsylvania, Louisiana, Kansas, South Dakota, and Arkansas are being developed.

The board also directed Rutledge to co-operate with state groups and individual publishers in working up plans for advertising promotion, including shows on home building, farms equipment, electrical appliances, cooking schools, and other special sales opportunities for newspapers.

The Chicago headquarters is to work out standard plans for such efforts, and, where necessary, assist publishers in obtaining help.

The question arose at the convention as to the duties of state vice-presidents. The board voted to change the title of such contact men to N. E. A. state representatives. Naming of the 1934 convention has been put over until later in the year. Invitations were received from Washington, D. C., Des Moines, Cincinnati, Toronto, Montreal, Alaska, and others.

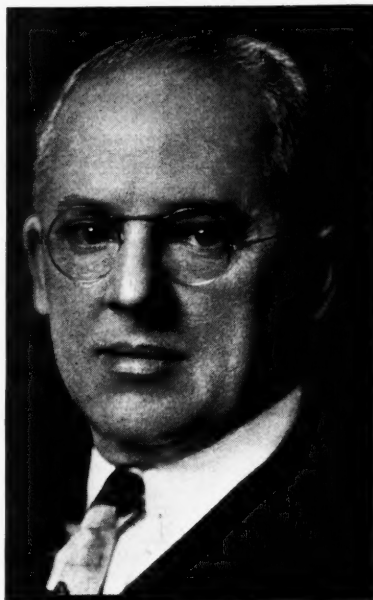
The board voted to have President Walter D. Allen and Vice-president K. F. Baldrige (both elected at Indianapolis), Secretary Rutledge, and Directors Robert Pritchard, W. H. Conrad, Walter Crim, and W. W. Loomis act as an advisory committee between meetings of the full board.

The great amount of interest shown in the contests, which are a feature of the convention, resulted in a determination to increase the number of contests next year.

The Ladysmith (Wisconsin) *News*, published by Mark R. Bell, won high honors, winning the President's Cup offered the best weekly newspaper, and placing high in the newspaper production-, best front page-, and best editorial page contests.

THE INLAND PRINTER cup for the best editorial page went to the Forest Hills-Kew Gardens (Long Island, New York) *Post*, which is published by W. A. Swarts. The Storm Lake (Iowa) *Register*, published by L. B. Watt, won the front page contest and Publishers' Auxiliary Cup. The Wellington (Ohio) *Enterprise*, published by Ernst L. Henes, won the Editor and Publisher Cup for greatest community service of the year.

The Forest Grove (Oregon) *News-Times*, Hugh McGilvra, editor, won the Meyer-Both Company trophy for advertising promotion. An electric marble clock, given by the Northern States Envelope Company, was awarded to the Kutztown (Pennsylvania) *Patriot* for its commercial-printing exhibit.



W. D. ALLEN

Louis H. Zimmerman, editor, the Burlington (Wisconsin) *Standard-Democrat*, won the better headlines contest. Contests for next year will be divided so that newspapers will be competing in their own classes and not against papers serving larger or smaller fields.

L. C. Hall heads the committee named at the convention to work out a plan in connection with the National Recovery Act. Serving with him are J. L. Napier, D. M. Coughlin, Robert Pritchard, and G. L. Caswell.

Inspirational talks on newspaper problems were given by Thomas Beck, editorial director, *Collier's Weekly*; Merle Sidener, of Sidener, VanRiper & Keeling advertising agency; Doyle L. Buckles, the Fairbury (Nebraska) *News*; Bruce R. McCoy, Wisconsin Press Association; Charles L. Allen, University of Illinois; Meredith Nicholson, noted author. John L. Meyer, secretary, Inland Daily Press Association, conducted an interesting round table on newspaper problems.

Douglas C. McMurtrie, Ludlow Typograph Company, discussed newspaper typography, urging larger type faces for easier reading. He also advocated giving more thought to layout of advertising, citing cases where New York department stores were paying \$50,000 a year to have typographers set their advertisements, rather than accept newspaper composition. His talk was well received.

The high spot of the convention was the testimonial banquet given to H. C. Hotelling, for many years the executive secretary of the National Editorial Association. Hundreds of

messages from every part of the country, attesting the high esteem in which he is held by publishers, were received.

A surprise "flowers to the living" action was the presentation of a bronze plaque to W. W. Aikens, veteran treasurer of the association, in front of his newspaper office at Franklin, Indiana.

Howard Palmer, Greenwich (Connecticut) *Press*, and R. C. Stitser, of the Winnemucca (Nevada) *Star*, were elected to the board of directors. K. F. Baldrige, newly elected vice-president, was formerly a director. W. D. Allen, new president, was vice-president last year. He has been in the newspaper business for twenty-one years and is publisher of the Brookline (Massachusetts) *Chronicle*.

Allen was cut and bruised when the auto he was driving was wrecked at Geneva, Ohio, as he was returning to his home. He was accompanied by Mrs. Allen, their daughter, Mrs. Brittain, and Past President L. C. Hall, of Wareham, Massachusetts. They continued the journey by train.

### Publishers' Associations Confer on National Recovery Act

Representatives of various newspaper associations met in New York City during June at the invitation of the American Newspaper Publishers Association to discuss action under the National Recovery Act.

Attending were President Davis, Secretary E. H. Harris, Hilton U. Brown, S. R. Winch (he also represented the Pacific Northwest Newspaper Publishers' Association), Robert R. McCormick, E. H. Baker and W. G. Chandler, all of the American Newspaper Publishers' Association; Lee Olwell, H. M. Bittner, for the Hearst newspapers; J. A. Blondell, Del-Mar-Va Press association; C. R. Butler, president of the Inland Daily Press Association; W. H. Read, president of the New England Daily Newspaper Association; J. G. Stahlman, representing the Southern Newspaper Publishers' Association; J. Noel Macy, representing the New York State Publishers' Association; and W. D. Allen, president, National Editorial Association.

The publishers are of the opinion that the Act does not apply to them.

### California Puts Stiff Penalties on Sales Made Below Cost

California has acted to put teeth into interpretation of the National Recovery Act in that state. Governor Rolph has signed a bill passed by the state assembly which declares it to be unlawful for any person or company to sell at less than cost, or to give away a product with intent to injure a competitor's business. Fines up to \$5,000 and prison terms not to exceed one year, or both, are provided as penalties for offenders.

The civil code of California also has been amended to forbid unfair competition. The State Attorney General is instructed to prosecute violators on his own complaint or the complaint of any person or organization that may have suffered injury.

### Radio Revenue Off 39 Per Cent; Newspapers Up 20 Per Cent

Advertising lineage increased seasonally in April, reports the Department of Commerce. Gain for magazines was 7 per cent, for newspapers, 20 per cent, to a point 15 per cent below April, 1932. Radio advertising fell off 39 per cent during April, the report states.

### Cuneo Issues Brochure to Mark Gutenberg Press Exhibit

A beautifully produced brochure, "From Gutenberg to The Cuneo Press," has been issued by that organization to mark the opening of the replica of the Gutenberg shop at A Century of Progress, Chicago.

It is written by Otto Maurice Forkert, instructor of printing arts at the Art Institute, Chicago, who is in charge of the Gutenberg shop at the exposition.

The brochure contains thirteen illustrations of early printing presses and printing scenes. The text pictures the history of press development from earliest days.

### New York City Printer Produces Four Ballots a Second

Delayed seventy-two hours in starting the presses, the Isaac Goldman Company of New York City completed the run on special election ballots forty-eight hours ahead of time, turning them out at the rate of four a second, printed on both sides.

Precinct requirements resulted in 3,810 typographical changes during the run.

Part of the contract was delivery of fifty-four supplementary items, including pencils, signs, hangers, envelopes, instruction sheets, official forms, flags, glue, string, and brushes.

### New Air-Conditioning Company Is Formed in New York City

General Air Conditioning Company, Incorporated, of New York City, is the latest in that field. It is headed by M. Hitchen, with A. H. Clogston as vice-president, and David H. Knowles is secretary. Hitchen and Clogston formerly were connected with Cooling and Air Conditioning Corporation. The new company will offer engineering service in the design and installation of air conditioning, cooling, and drying systems.

### Newspaper in Eskimo Language Is Published in Greenland

Perhaps one of the strangest newspapers in the world is *Atuagadliutit*, which is Eskimo and means "gratuitously distributed reading." It is published monthly in Godthaab, Greenland, although some of the hard-to-reach settlements see copies only once a year. It is edited by Kristoffer Lyng, a native, and is supported by the Danish government. The paper has 2,400 circulation, delivered by ship, motorboat, kayak, sledge, and rowboat.

### All Officials Are Kept in Office by Institute of Graphic Arts

All officials of the American Institute of Graphic Arts were reelected at the annual meetings in New York City. H. A. Groesbeck, Junior, is honorary president; Harry L. Gage is president; C. C. Lane, vice-president; F. W. Shaefer, treasurer; William Reydel, corresponding secretary; Ellen Thayer, recording secretary. Prominent printers and other business men are included in the board of directors and list of honorary vice-presidents.

### Filene Says Improved Advertising Will Prevent Future Slumps

Talking before the New York Advertising Club, Edward A. Filene, prominent Boston merchant, declared that advertising can lead business to better times and prevent a future

slump. He stated that advertising's task is not to make people want to buy, but to make it possible for them to buy at lower prices by making mass production at small profits possible. He declared that the consumer's dollar is being "frightfully wasted," and that it was up to advertising to correct this.

### G. P. O. Reports on Work With Newsprint and News Ink

Every publisher of newspapers, and every printer doing work on newsprint with news ink, will be interested in reading "Newsprint and News Ink," Technical Bulletin 18 of the Government Printing Office.

Prepared in cooperation with the mechanical department of the American Newspaper Publishers Association, it is a sound study of various factors which affect the cost and use of these items in printing.

The booklet's eighty-six pages contain microphotographs, charts, and tables showing results of tests described in the text. It may be obtained from the Division of Tests and Technical Control, the Government Printing Office, Washington.

### "Buy New York" Plan Produces Thousands of Prospects

Thousands of prospects developed by the militant "Buy New York" plan are being furnished to salesmen of all Printers League members. The list includes 4,000 churches and several hundred schools. New York Printing Pressmen's Union Number 51 feels the campaign is so worthwhile it is floating a \$50,000 bond issue on its property to finance additional efforts. The scope of the campaign is to be broadened considerably.

### Estimating Is to Be Taught Free

A free course in estimating, in twenty lessons, is to be given by the New York State department of education at the School for Printers' Apprentices, 22 West 19 Street, New York City. S. Librescot will instruct. Registration is now going on. Limited classes make early application advisable.

## NEW PLANT EQUIPMENT FOR THE PRINTER

THE MONOTYPE catalog of photomechanical equipment will soon be ready for distribution. It will illustrate and describe the numerous varieties of equipment for offset and gravure printing now handled by the Lanston Monotype Machine Company. It is being printed by the offset process to show what highest quality of offset work can be.

Various kinds of platemaking equipment are shown, with full description of the function of each. Other chapters will offer facts on various phases of offset and gravure production from the printer's view.

The explanations of the uses of each type of equipment constitute an excellent primer in offset and gravure, not only for the man planning to install such apparatus, but for the shop which already is using it. Both owner and employees can learn from the study of a book of this kind.

Your copy of "Monotype Photomechanical Equipments" may be obtained by addressing the home office of Lanston Monotype Machine Company, or in care of THE INLAND PRINTER.

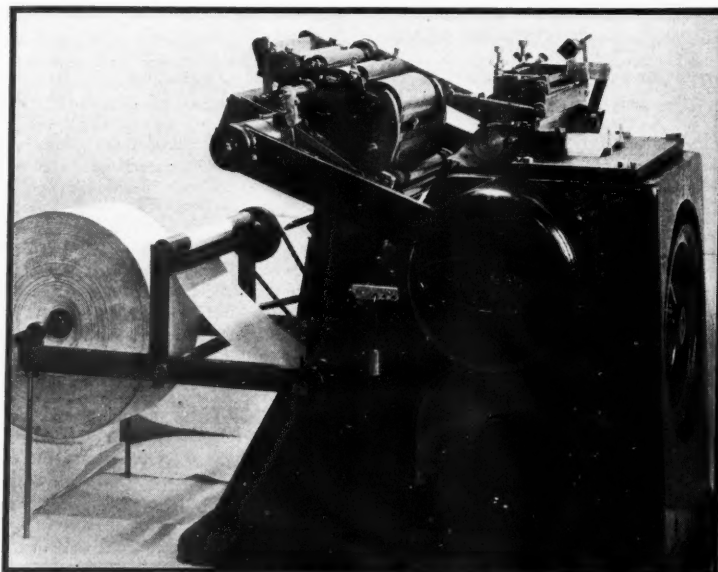
A ROLL-FEED PLATEN PRESS has been produced by Webendorfer-Wills in a 12 by 18-inch size. Special attachments for punching, slitting, perforating, bronzing, rewinding, for numbering, and so on, are part of the equipment for the new press.

The model shown has a cutting attachment for delivering sheets in size wanted, the stock feeding from the roll.

The machine is built for heavy service and is adaptable to many types of printing.

Cylinder ink distribution, which the maker says will handle anything from an imprint to a solid, is provided. Anti-friction bearings are used throughout, and the flywheel is built in so additional units can be added to make it a tandem machine if desired.

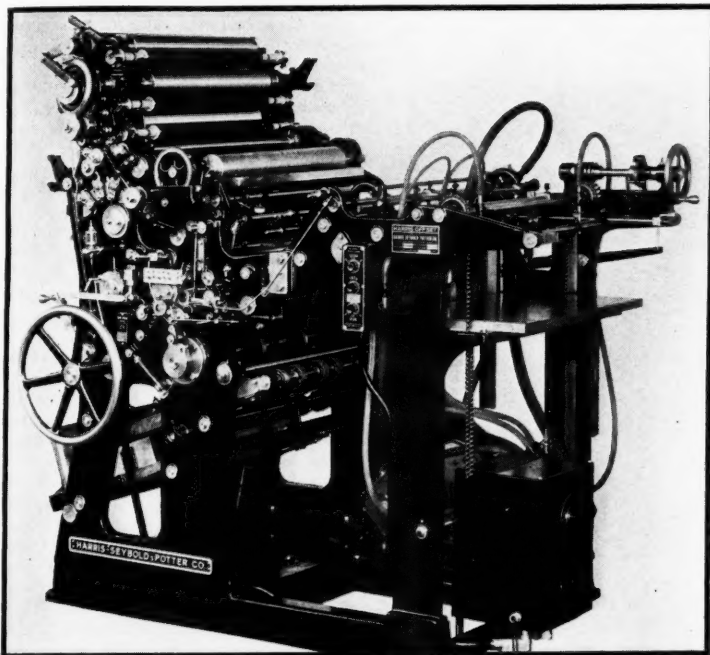
Full information on the roll-feed platen press may be obtained from Webendorfer-Wills Company, Incorporated, either direct or in care of THE INLAND PRINTER.



Webendorfer-Wills roll-feed platen press, showing knife attachment which cuts stock to desired size after printing. Flywheel is built in so units may be added in tandem

A NEW HARRIS OFFSET PRESS, the smallest in the line, completes the group of small offset presses built by this company. Minimum

racks, made from special rolled steel, firmly riveted in the block, are other features. Warnock blocks are graduated in picas in both



This is the baby of the Harris offset presses, completing this firm's line of smaller models. It has a speed of 6,000 to 7,000 an hour, taking sheets up to 17 by 22 inches

sheet size of the new machine is 8½ by 11 inches, maximum is 17 by 22 inches.

It is a single-color press, incorporating the basic Harris principles of design and construction and carrying the company's standard equipment guarantee.

Features are the reciprocating suction plate feeder (twenty-inch pile), controlled jogger delivery, three-point register; tumbler grippers; push side guide; speed of 6,000 to 7,000 impressions an hour. Plate size is 20 by 23 inches; blanket is 23 by 23¾ inches. It has complete roller and electrical equipment.

"A fast-production unit, adapted to long- and short-run commercial work," is the way Harry A. Porter, vice-president, describes the new Harris Model LSB. "It retains in small size all inherent advantages of larger offset presses. It is the result of twenty-five years of experience in building offset presses."

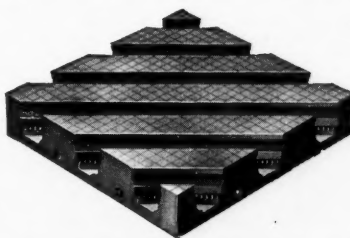
The picture of the new offset press on this page clearly shows its construction.

Further information on Harris Model LSB offset press may be obtained from Harris-Seybold-Potter Company direct, or in care of THE INLAND PRINTER.

LEATHER-BELT CARE, from every angle, is covered in a 24 by 36-inch wall chart produced by Houghton. Among subjects covered are: When to "dress" belting; fastenings; lacing; how to put on a belt; tables for width of belt for any drive; mechanical rules for figuring speeds, and pulley ratios. A copy of the chart may be obtained without charge by addressing E. F. Houghton and Company in care of THE INLAND PRINTER.

WARNOCK DIAGONAL BLOCK is now obtainable in malleable iron, reports the Printing Machinery Company. The new diagonal block

has a heavy lip which will eliminate chipped base lips. Strong corner pieces and inserted directions to facilitate quick makeup and register. Spring-supported dowel pins on the sides permit interlocking. Use of malleable iron permits use of various types of ink solvents for cleaning the base. President Harold T. Simpson states that users of aluminum alloy Warnock diagonal block can adapt present hooks and accessories to the new iron



Warnock diagonal base block, showing strong corners, inserted racks, and dowels

block. Internal parts of Warnock diagonal hooks are now made of modern alloy steels, correctly heat-treated. Full information on the Warnock malleable iron diagonal block may be obtained from the Printing Machinery Company, in care of THE INLAND PRINTER.

NEWSPAPER COLORS and the tints obtained with various screens are shown in the new ink book issued by Morrill. With the increasing use of color, it should be handy for newspaper production chiefs, advertising men, and pressroom superintendents. A copy may be obtained by writing George H. Morrill Company in care of THE INLAND PRINTER.

## Every Printer Can Use A. N. P. A. Ideas on Mechanical Savings

While offered from the viewpoint of the newspaper, findings of the American Newspaper Publishers Association mechanical department can be used in many printing shops.

For example, it was emphasized that furnishing photos and other copy to photoengravers should be regulated so that all copy, as far as possible, would have the same reduction, thereby cutting down the number of exposures necessary.

It was explained that in one shop forty negatives were necessary for fifty cuts prior to standardization. Each exposure takes ten minutes. Saving thirty negatives a day saves five hours. The commercial photoengravers appreciate this and offer 10 per cent reduction when two cuts having the same reduction are ordered at one time; 20 per cent for five to fourteen cuts; 30 per cent for fifteen or more.

Paul Bellamy, managing editor, Cleveland Plain Dealer, also spoke in favor of standard reductions on photoengraving copy to lower costs, and told of means used in his plant to cut down overset.

A twenty-four-hour test with the semagraph (described in THE INLAND PRINTER for May, 1932, on page 38) was reported. A showing of 9,640 lines of seven-point type was made, an average of six and two-thirds lines a minute without a stop.

The semagraph is the invention of Buford L. Green, machinist of the Charlotte (North Carolina) Observer. Copy is typed for it on a special typewriter, which prints text and code for each letter at one time. The paper is transparent and a photoelectric cell, actuated by light showing through the code dots, operates the typesetting machine. Blotting-out keys and pencil corrections permit of letter-perfect copy before setting, making proof-reading unnecessary, since the machine does not set anything but what is shown in copy.

That is, proofreading is done while the paper is still in the typewriter, each line being corrected as it is written.

Leon A. Link, superintendent of the Des Moines Register-Tribune, urged charging advertisers for alterations made after proof is submitted, pointing out that such work is much slower than original setting and far more costly. He added that when advertisers know they will be charged, they are more careful in preparing original layouts.

He added that machinists and operators in his plant each have prescribed duties in connection with upkeep of typesetting machines and equipment, all of which must be reported upon by the individual. Replacements and repairs have been reduced greatly by this system, he said. He urged that the A. N. P. A. mechanical department ask manufacturers to design a faster machine for casting base material, stating that present equipment could not furnish rush needs.

In closing, Link gave the mechanical executives some sound advice, saying: "During the last two or three years, many plants have adopted the policy of not buying anything. There are many good devices on the market that will actually save money and it is a waste if we do not take them on, hard times or no hard times.

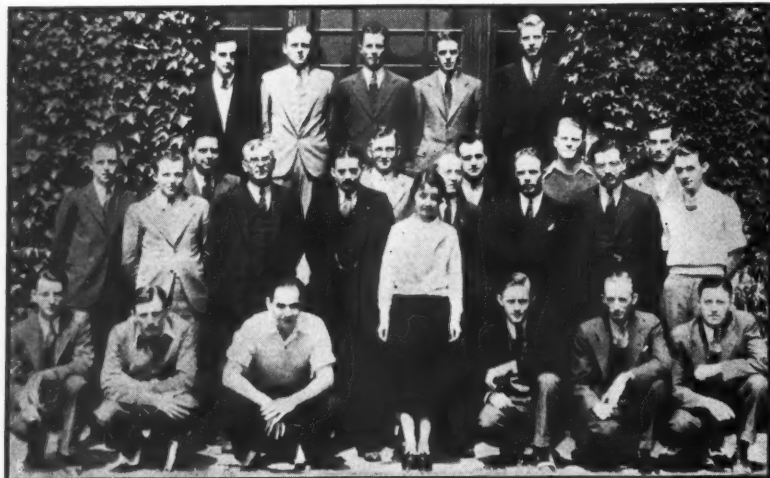
"In fact," he said, "I am of the opinion that it is more necessary to instal money-saving equipment that actually will save during hard times than it is during good times, because it is now much more necessary for us to make the saving."



## Carnegie Summer School Opens; 31 Complete Regular Courses

The regular six-week courses in printing opened at Carnegie Institute of Technology on June 26. Typography, presswork, sketching, and design are included among the sub-

Rag-content bond appears as good as new after thirty years, and papers having 75 per cent rag and the rest wood fibers are somewhat better than the all-wood papers or papers with lower rag content. However, aside from discoloration, none of these sheets has deteriorated; that is, become brittle.



Here is the graduating class in printing of Carnegie Institute of Technology, in Pittsburgh. Althea Burch, school secretary, is included among those completing the course as class mascot

jects. Thirty-one were graduated from the Carnegie School of Printing this year, including men from twelve states, three being from the Pacific coast. Eighteen received degrees of Bachelor of Science in Printing for completing four-year courses.

## Monotype Moves Chicago Office Into Much Larger Space

The Chicago office of the Lanston Monotype Machine Company has been moved from 417 S. Dearborn Street to 216 West Jackson Boulevard. The new quarters are considerably larger and were necessary to serve the growing clientele of the company, as well as to provide increased facilities for photomechanical and platemaking lines taken over a few months ago to serve printers planning to add offset equipment. James H. Sweeney continues as Chicago manager.

## Texas Prisons May Bid on State's Printing and Binding Orders

The Texas state legislature has passed a bill opposed by newspapers and others which will permit the Texas prison system to bid on printing and binding work for the State. It is estimated that taxpayers will save \$50,000 to \$100,000 as a result, although business double that amount or more will be taken from taxpaying institutions and workmen.

## Papermakers Adopt Basic Sizes of U. S. Bureau of Standards

The simplified-practice recommendation regarding basic sheet sizes of the Bureau of Standards, Department of Commerce, went into effect June 15. The program has received the required approval of the larger part of the industry. Ten sheet sizes have been added by the standing committee of the industry.

The Bureau of Standards is testing the permanence of writing papers. The Bureau's own records, dating to 1901, are being examined.

A test of paper in books from urban and rural libraries showed that the books in city libraries deteriorated faster. Higher acidity and chemical elements were traced to sulphur dioxide gas, formed by fuel combustion. Papers made from chemically refined wood and rag fibers were in much better condition than ground wood papers, showing that chemical purity of the fiber has much to do with the life of the sheet being retained.

## Meeting of Southern Publishers Features Recovery Act

The first publishers' association meeting since the National Recovery Act was passed was that of the Southern Newspaper Publishers Association at Signal Mountain, near Chattanooga, Tennessee, June 26, 27, and 28.

All publishers were invited to attend and to discuss the provision of the bill.

Senator Kenneth McKellar, chairman of the senate post office committee, spoke on post office affairs and problems.

The opening day was devoted to committee reports and discussion. Subjects covered were advertising, advertising agents, business affairs, editorial labor, postal and legislation, Lee School of Journalism, traffic, leased-wire charges, propaganda, and a report on the industrial control law.

Tuesday morning was featured by two talks on advertising; Loyal Phillips, Birmingham (Alabama) *Post*, talking on classified, and William A. Thomson, director, A. N. P. A. bureau of advertising, discussing his work.

Credit, reduction of composing-room costs, and presentation of award for foreman with lowest page cost featured the third day.

## H. L. Roberts, Journalist, Dead

Homer L. Roberts, manager of the California Press Service, which he founded, died suddenly June 7 at Sacramento. He spent his entire life in the newspaper business, starting on his father's paper at Vale, Oregon.

## Kansas Again Permits Utilities to Advertise to Public

Both newspaper publishers and printers in Kansas rejoiced on hearing that the State Supreme Court had held unconstitutional the law which forbade merchandising activities by public utilities in the state.

The decision held that the law violated the fourteenth amendment of the United States Constitution, in that it denies equal protection of the law to certain corporations.

Heavy advertising by such firms, to regain markets lost during the last two years, is anticipated within the near future.

Publishers fought the bill because of loss of advertising revenue under it.

## Richard F. Linsert Is Promoted by American Writing Paper

Richard F. Linsert, for many years assistant to the late Alexander Forbes, has been appointed advertising manager of The American Writing Paper Company, Incorporated, to succeed him. Linsert joined the advertising staff after several years in the manufacturing and sales departments.

His promotion is in line with the company policy of bringing men up in its own ranks.

Chauncey H. Cooley, former employee and more recently advertising and sales manager for the Taylor-Logan Company, has been appointed as Linsert's assistant.

Forbes was well known to printers and to papermakers as an authority on paper and advertising done by printers.

## Howard Paper Exhibits Its Line at World's Fair in Chicago

The Howard Paper Company, and its allied mills, the Aetna Paper Company and the Maxwell Paper Company, have taken space in the graphic arts pavilion of the General Exhibits building at A Century of Progress. The present exhibit is a pyramid of fourteen colors of Howard Bond, and features the wide range of colors available. It will be rotated during the summer with Correct Bond, Maxwell Bond, and Maxwell Offset.

## L. H. Rouse Again Heads "Big Six"

Leon H. Rouse, former president of Typographical Union Number 6, New York City, has been elected president in a run-off election against Austin Hewson, incumbent. He received a majority of 424 votes. Rouse was president of the union for sixteen years, until two years ago, when Hewson was elected.

## Intertype Votes Usual Dividends

Intertype Corporation's board of directors has voted the regular dividends of \$2.00 a share on first preferred stock and \$3.00 a share on second preferred stock, payable July 1 to stockholders of record June 15.

## American Colortype Spotlights Color at World's Fair

Printers will find the American Colortype exhibit at A Century of Progress most informative and should be able to pick up many ideas which can be used in selling color printing. The exhibit includes twenty units, each featuring some particular fact in relation to color. A booklet, "Color Progress," describing the display, has been sent to customers and prospects of American Colortype Company. Printers are invited to study the exhibit.

**LINOTYPE**

# 1933

**LINOTYPE**

will go down  
in history as the  
year ALL compo-  
sition went on the  
slug standard.

**ALL-PURPOSE LINOTYPE**

5 POINT TO 144 POINT



UNIVERSAL ALIGNMENT

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

**69**

# Jobs *will* go to men who *know*!



**P**ROMOTION waits for men who know. Whatever your field, master your craft. Learn from leaders. Utilize the knowledge of experts, available in these books, to build your future. Order them by number on form below, enclosing Check or Money Order.

- 1—**Practical Hints on Presswork.** By Eugene St. John. A compilation of suggestions for assisting the pressman in overcoming many of the problems that arise in his everyday work. Size 4¾ by 7; 201 pages; flexible binding. Price, \$3.00 postpaid.
- 2—**Layouts for Advertising.** By John Dell. A useful handbook of 700 layout suggestions. Contents: Magazine and Newspaper Layouts; Booklets; Broad-sides and Folders; Letterheads and Posters; Type and Borders. Illustrated; 175 pages; size, 5 by 7; flexible binding. Price \$3.00 plus 15 cents postage.
- 3—**Mechanism of the Linotype.** The. By John S. Thompson. Revised tenth edition. Complete and practical treatise on the care and operation of the linotype, good for the novice as well as the experienced operator. Illustrated; 230 pages; size, 4½ by 6½; flexible binding. Price, \$2.50 plus 10 cents postage.
- 4—**Art of Spacing.** The. By Samuel A. Bartels. A treatise on proper distribution of space in typography. Contents: Title Pages; Straight Composition; Initial Letters; Book Margins; Border Margins; Advertisements; Ornaments. Size, 5¼ by 7¾; 110 pages; board cover. Price, \$3.00 postpaid.
- 5—**Modern Type Display.** By J. L. Frazier, editor of THE INLAND PRINTER. New third edition. The cream of Mr. Frazier's constructive and scientific writings on type compositions, logically arranged and profusely illustrated, the whole forming a clear, concise, authentic, and complete course in typography. More than 200 illustrations and examples of modern typography. Handsomely bound; size, 7 by 10. Price, \$6.00 postpaid. This book is also sold in combination with the author's "Type Lore" (described below) at a price of \$8.00 postpaid—a saving of \$1.75 on these two books.
- 6—**Type and Copy Computer.** The. By S. A. Bartels. A scientific method to figure copy needed to fill specified space and to determine type sizes required. Illustrated; 64 pages; size, 4½ by 6; cloth. Price, \$1.50 postpaid.
- 7—**Science of Imposition.** The. By John Reed. Based upon the fundamental principles of modern pressroom and bindery practices. Ninety-one illustrations by the author; 132 pages; size, 4½ by 6½; flexible binding. Price, \$5.00 postpaid.
- 8—**Type Lore.** By J. L. Frazier. This book contemplates the practical, esthetic, and historical phases of typography in an unusual, interesting, and understandable way. It explains where and how to use the various popular type faces. Illustrated; 114 pages; size, 7¾ by 11; handsomely bound. Price \$2.00 postpaid. This book is also sold in combination with the author's "Modern Type Display" (described above) at a price of \$8.00 postpaid—a saving of \$1.75 on these two books.
- 9—**Golden Book.** The. By Douglas C. McMurtrie. The story of fine books and bookmaking, past and present. Illustrated; 406 pages; size, 7 by 9½; cloth. Price, \$4.00 plus 20 cents postage.
- 10—**Encyclopedia of Printing Inks.** By Harry G. Kriegel. Printing Lithographic Inks, and Accessories. Secrets, Formulas and Helpful Hints. Illustrated. 256 pages; size, 5½ by 8; cloth. Price, \$1.17 postpaid.
- 11—**Earhart Color Plan.** Key to correct color usage. Demonstrates principles of color selection and harmony. Complete with charts. Price, \$7.50 postpaid.
- 12—**Standard Book on Estimating.** By Fred W. Hoch. Illustrated. 273 pages; size, 8½ by 11; cloth. Price, \$5.00 plus 25 cents postage.

## ORDER FORM

THE INLAND PRINTER,  
205 West Wacker Drive, Chicago.

Gentlemen: Please send me the following books, as listed above:

.....copies No. ....copies No.  
.....copies No. ....copies No.

Name.....

Address.....

City.....State.....

**THE INLAND PRINTER**, 205 West Wacker Drive, Chicago



# THE INLAND PRINTER

J. L. FRAZIER, Manager

Published monthly by

## THE INLAND PRINTER COMPANY

205 West Wacker Drive, Chicago, Illinois

New York Advertising Office, 420 Lexington Avenue

Vol. 91

JULY, 1933

No. 4

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

THE INLAND PRINTER is a member of the Audit Bureau of Circulations; Associated Business Papers, Incorporated; National Editorial Association; Advertising Council of Chicago; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Business Papers Association; Chicago Club of Printing House Craftsmen; Business Editors' Association of Chicago.

### SUBSCRIPTION RATES

Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions.—To Canada, \$4.50, postage prepaid; to countries within the postal union, \$5.00 a year in advance, postage prepaid. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps are not accepted.

IMPORTANT.—As foreign money orders received in the United States do not bear the sender's name, foreign subscribers should be sure to send letters of advice when remittance is forwarded to insure being given proper credit.

### FOREIGN SUBSCRIPTION AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farrington Road, London, E. C., England.

WM. DAWSON & Sons, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & Sons (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & Sons (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.

PRINTING SPECIALTY HOUSE, 60 Rue d'Hautpoul, Paris-19, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

TOMÁS ZARAGOZA, Apartado No. 48, Salamanca, Spain.

### ADVERTISING RATES

are furnished on application. Advertisements must reach this office not later than the fifteenth of the preceding month in order to be sure of insertion. THE INLAND PRINTER reserves the right to reject any advertisement for cause.



## EMBOSSOGRAPHY RAISED PRINTING AT ITS BEST

### EMBOSSING and ENGRAVING COMPOUNDS

VERY HIGHEST QUALITY **\$1.25 per pound**

\$1.25 in 5 lb. quantities In smaller quantities \$1.50 per lb.

Produce results comparable with copperplate or steel-die work.

Gas or electric heat machines complete in every respect, real printers' outfits for high speed production **75<sup>00</sup> UP**

Send for complete 4 page price list of supplies, also catalog of machines

**THE EMBOSSOGRAPH PROCESS CO., Inc.**  
251 WILLIAM STREET • NEW YORK

## WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

### BUSINESS OPPORTUNITIES

**FOR SALE**—Old established paying printing business; well equipped shop, good trade, unusually good Florida city; splendid opportunity. P. O. BOX 563, Tampa, Florida.

### FOR SALE

**FOR SALE**—Two Cottrell rotary magazine presses; one with two folders for 64-page magazine size and for 8½x11½" page, the other press takes 16-page text, covers and staples, 2-up, page size 8½x11½"; these presses now running and in good condition, and being replaced by presses of greater speed and page capacity. E 657

**FOR SALE**—30-inch American roughing machine, used on only one job; 5 H. P., chain drive motor, all guaranteed same as new; originally sold for \$1850.00; will sell at bargain price—cash or terms. Send for additional information. AMERICAN TYPE FOUNDERS COMPANY, 405 Penn Ave., Pittsburgh, Pa.

**BOOKBINDERS' MACHINERY**—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH COMPANY, Room 517, 343 South Dearborn Street, Chicago, Ill.

**AMERICAN PRINTERS' BENCH SAW**, \$1.00 per week; a real time and money saver; it pays for itself. AMERICAN MANUFACTURING CONCERN, U. S. 131, at M. C. R. R. 4, Kalamazoo, Michigan.

**PRINTING MACHINERY**, presses, cutters, folders, bindery equipment, also paper box machinery. NEW ENGLAND PRINTERS EXCHANGE, 84 Mansfield St., New Haven, Conn.

**FOR SALE**—Three and four color process plates, calendar subjects, sizes 5x7 to 10x13¼; one-fourth scale price. KALASIGN COMPANY, Kalamazoo, Mich.

**ABC MACHINERY**, 564 Randolph, Chicago. C. & P. presses, Millers, Kluges, cutters, Kelly B Spl., proof press, stitcher, punch, perforator.

**FOR SALE**—44-inch Seybold "Twentieth Century" paper cutter. E 614

### HELP WANTED

#### Foreman

**FOREMAN** for medium-size composing room; must be thoroughly experienced with the necessary executive ability to conduct and intelligently supervise; essential that you have commercial job shop experience. Give complete details of your past experience and references, age, and if married; non-union position. E 659

### MISCELLANEOUS

**CUTS** anybody can make; zinc etching process, \$1.25. Specimens, particulars for stamp. JOHN C. DAY, Windfall, Indiana.

### SITUATIONS WANTED

#### Advertising and Sales

**ADVERTISING MAN**, experienced in printing business; good man for creative service department needing producer of ideas and high-grade layout work; good salesman; will start moderately, anywhere. E 642

#### Bindery

**POSITION WANTED**—Bindery man, first-class man on folding machines, cutters, and small bindery machines, edition and blank book, forwarding and finishing; desires working-foremanship. E 633

**SITUATION WANTED**—First-class forwarder, finisher; 10 years foremanizing; references; reliable. E 658

#### Composing Room

**LINOTYPE OPERATOR** (union or open shop) wants situation book, job, newspaper; age 34, single; 18 years experience; fast, smooth production, very accurate, good on tabular; care for machine if required to; go anywhere; will give further information; references. Wire or write JOHN R. QUALTER, 218 Newbury Street, Boston, Mass.

**ALLROUND PRINTER** and linotype operator wants steady situation; good hand man and fast operator on all kinds of composition; know how to use my head; living wages only; triflers save stamps. MOREHOUSE, 311 Franklin Street, Pittston, Pa.

Megill's Patent  
SPRING TONGUE GAUGE PINS  
Reg. U. S. Pat. Office



**QUICK ON.** The universally popular Gauge Pin. \$1.80 dozen

**Megill's Gauge Pins**  
for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

**THE EDWARD L. MEGILL COMPANY**  
Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent  
DOUBLE GRIP GAUGES



**WISE GRIP.** Adjustable. Used for any Stock. \$1.75 set of 3.

**COMPOSING ROOM FOREMAN:** 25 years' Chicago experience in book, publication, catalog and commercial work; run department economically and get production; steady and reliable; moderate salary, contact clients. E 600

**OPERATOR**—Galley, 8 pt. per hour; good proofs; 6 years' experience; references; married; will go anywhere; state wages J. A. H., Lock Box 67, Boyceville, Wisconsin.

#### Executives

**SUPERINTENDENT OR PRODUCTION MANAGER**, practical, productive and efficient supervisor of composing or pressroom producing newspaper, publication, high class commercial product; publishers and printers background; would consider assignment to Pacific Coast or anywhere. References: refer to Employing Printers' Association, Chicago, Ill. E 638

**PRESSROOM SUPERINTENDENT**, now employed, desires change; practical, broad experience on fine black and color work on single and two-color presses; magazines, books, catalogs, broadsides, etc.; thoroughly understand the production of quality and quantity printing; estimate presswork. E 607

#### Foreman

**COMPOSING ROOM FOREMAN**, available due to sale of plant: 20 years' experience, with a thorough working knowledge of all departments including hand set, Ludlow, Mono and Linotype production; can handle large force of men on the floor; able, dependable, and fine recommendation. H. THORPE, 154 Pine Avenue, Chicago.

#### Lithographers

**SITUATION WANTED**—Commercial lithographer, color, photo transfer, hand, vacuum frame originals, stone, zinc; references; 15 years' experience; go anywhere; moderate salary. E 639

**SITUATION WANTED**—Lithograph engraver and designer; 22 years' experience on old and new methods; A-1 man. E 655

**COMBINATION LITHOGRAPHER**—Make plates and run offset, color and commercial; over 20 years' experience. E 654

#### Office

**EXPERIENCED EXECUTIVE SECRETARY** of Printers' Board of Trade, with an outstanding record of accomplishments, wishes new connection or will assist in organizing a new printers organization. E 587

#### Pressroom

**PRESSMAN**, twenty years' experience cylinders, Kellys, Millers, Verticals; working foreman 5 years; A-1 color man; accept position anywhere. E 656

#### Proofroom

**PROOFREADER**, with M. A. degree and four years' experience as proofreader and monotype keyboard operator, wants work anywhere; non-union; excellent references. FLORENCE FEUSTON, 802 N. Main Street, Bonham, Texas.

**FOLDERS**  
**BOOKLETS**

CREATED BY

**BLOMGREN BROS. & CO.**

MAKERS OF PRINTING PLATES

512 Sherman St.  
CHICAGO

**POSTERS**  
**CATALOGS**

## HARMONY

Every printer wants to produce folders, booklets, and other printing with color harmony. You need not guess or experiment. The Behrens System tells you how to mix 360 colors from a palette of 12 and at the same time insures proper harmony. Two big charts, masks, ink-mixing guides (an art school course in color) in your own plant.

COMPLETE \$20.00

**ASSOCIATED INK CO., Ltd.**  
San Francisco

(Sold by The Inland Printer, Chicago)

## New Prices . . .

**REDUCTIONS** as great as 40% on some items

Compare our prices and font sizes and you will find our prices lower than all others.

SEND FOR LIST.

**STERLING TYPE FOUNDRY**  
VERMONTVILLE, MICHIGAN, U.S.A.

## Superintendent Wanted

**PLANT SUPERINTENDENT** for complete printing establishment, having 20 cylinders including two-color equipment, doing general run of miscellaneous commercial work; must be a well-seasoned man, thoroughly practical on cylinder presswork and an efficient organizer with the necessary executive ability. Essential that you possess a thorough knowledge of all the inner workings of a commercial printing plant, and a successful past operating record. Give complete details regarding your past experience and references, along with age, and if married, also any other information you think would be of interest. Your reply will be held confidential if employed at present. E 644



Any number of colors on one or both sides of paper.  
Fastest Flat Bed and Platen Press made.  
7500 impressions per hour.

Roll feed—Delivery—Slit and cut into sheets or rewind.  
Attachments for perforating, punching, tag reinforcing, eyeletting, numbering, etc.

Once through the press completes the job.

## New Era Mfg. Company

375 Eleventh Avenue

Paterson, New Jersey

## Acquired from Receiver in Bankruptcy for Liquidation Assets of CHICAGO PRINTERS, INC.

731 Plymouth Ct., Chicago, Ill., and 10th & Sheridan Sts., Michigan City, Ind.

## Inventory Value Over \$750,000.00

All equipment is now being offered at private sale in piece meal lots on the premises and consists in part of:

- |   |  |
|---|--|
| 6 Miehle presses, 74", complete with cross feed and delivery.   | 12 Monotype Casters, complete                                |
| 4 Miehle presses, 68", complete with pile feeder and extension. | 1 Ludlow, complete.  |
| 15 small Miehle presses, complete with feeds.                   | Paper cutters.   |
| 2 Miehle vertical presses.                                      | Christianson stitchers.                                      |
| 3 Craftsman presses with Kluge feeds.                           | Bindery equipment.   |
| 10 Linotypes No. 5, No. 8 and No. 14.                           | Composing room equipment.                                    |
|   | Type, leads, slugs, rules, patent base, and metal furniture. |
|   | New and used Mono and Lino metal.                            |

Descriptive circular will be mailed upon request.

**MICHAEL TAUBER & COMPANY, Liquidators**  
Phone Webster 2233 731 Plymouth Court, Chicago

## MAILING LISTS

Pave the way to more sales with actual names and addresses of Live prospects. Get them from the original compilers of basic list information—up to date—accurate—guaranteed.

Tell us about your business. We'll help you find the prospects. No obligation for consultation service.



**FREE 60 page Reference Book and Mailing LIST CATALOG**

Gives the counts and prices on 8,000 lines of business. Shows you how to get special lists by territories and line of business. Auto lists of all kinds.

Shows you how to use the mails to sell your products and services. Write today.

**R. L. POLK & CO. POLK BLDG. Detroit, Mich.**

Branches in Principal Cities—World's Largest City Directory Publishers  
Mailing List Compilers. Business Statistics. Producers of Direct Mail Advertising

## "DRESS CIRCLE" DISTINCTION

AT

*Balcony Rates*



In the theatrical heyday, seats in the "dress circle" brought top prices—it was a mark of social prestige to be seen there in correct evening dress . . . Today Correct Bond gives to letters and other forms of business correspondence the same sort of prestige—but without the high price of admission. Messages on Correct Bond have a well-groomed appearance, yet its cost is but little more than bond papers made without rags. . . .

*You're Correct and you're Thrifty when you use Correct Bond*

THE AETNA PAPER COMPANY » » DAYTON, OHIO

*Correct Bond*



*The*

LETTERHEAD PAPER

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*



# □ BUYERS' GUIDE □

## Air Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

## Bookkeeping Systems and Schedules for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Books and Systems for Printers, Salt Lake City, Utah. Send 10c postage for new booklets "The Measure of a Success," and "Bookkeeping for Printers."

## Bronzing Machines

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

## Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

## Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 226 W. Columbia Ave., Philadelphia, Pa.

## Composing-Room Equipment for Sale

FONTS, molds, magazines, etc., bought and sold. Turn unused equipment into cash. MONTGOMERY & BACON, Towanda, Pa.

## Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

## Deeptone Engravings

GARNIER ENGRAVING COMPANY, 407 East Pico, Los Angeles, Cal. Write for "Deeptone" information.

## Electric Motors

CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery. 111 W. Washington St., Chicago, Ill.

## Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., INC., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

## Embossing Composition

STEWART'S EMBOSSING BOARD—Easy to use, hardens like iron; 5% by 9 1/4 inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

## Envelope Presses

POST MANUFACTURING WORKS, 671 Diversey Parkway, Chicago, Ill. Lightning Speed envelope press, used by The Public Printer.

## Flexible Glues

TAB-O-FLEX padding cements and bookbinders' glues always remain flexible. TAB-O-FLEX COMPANY, 608 South Dearborn Street, Chicago, Ill.

## Lithographers

MICHAELSON LITHOGRAPH CO., INC., 21-55 Thirty-third Street, Bush Terminal, Brooklyn, N. Y. Commercial and color lithographers.

## Overlay Process for Halftones

FREE MANUAL, "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 226 W. Columbia Ave., Philadelphia, Pa.

## Patents—Trademarks

PATENTS—TRADEMARKS. All cases submitted given personal attention by members of the firm. LANCASTER, ALLWINE & ROMMEL, Patent Law Offices, Suite 435 at 815 15th St., N. W., Washington, D. C.

## Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

JOHN ROYLE & SONS, Paterson, N. J. Routers, bevelers, saws, lining and blocking specialties, route cutters; a line of quality. Write or call.

## Printers' Machinery and Supplies

EVERYTHING FOR THE PRINTER—Complete line of Rebuilt Equipment. Tell us your requirements. CHICAGO PRINTERS' MACHINERY WORKS, 609 West Lake Street, Chicago, Ill.

## Printers' Supplies

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

## Printing Presses

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses, Battle Creek, Mich.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

## Saw Trimmers

NEW LOWER PRICES—EASIER TERMS on rebuilt saws and saw trimmers; \$15.00 up; money back guarantee. JOHNSON ROLLER RACK COMPANY, Department R, Kalamazoo, Michigan.

## Sheet Heating and Neutralizers

UTILITY HEATERS have outsold all other makes combined in the printing trade of New York City. Also oxidizers, neutralizers, and safety gas heaters and humidizers. UTILITY HEATER CO., 239 Centre St., New York.

## Steel Rule Cutting Dies

STEEL RULE CUTTING DIES made right by experts. CHAS. T. SPRINGMAN, 1025 Devonshire Road, Grosse Pointe Park, Michigan.

## Stereotype Equipment

RELIABLE MAT MOLDING PRESSES, scorers, humidors, mats, casting boxes, supplies. PRINTERS MAT PAPER SUPPLY CO., 3628 Lincoln Ave., Chicago.

## Tag Patching Machinery

TURN YOUR WASTE stock and odds and ends into money with a Makatag patch eyeletter. MAKATAG MFG. CO., Reading, Mass.

## Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Peerless platen press feeders. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-112 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Richmond, 12th and Bank Sts.; Atlanta, 192-196 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 405 Penn. Ave.; Cleveland, 1231 Superior Ave.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Kansas City, 932 Wyandotte St.; Minneapolis, 421 4th St., South; Denver, 1351 Stout St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Milwaukee, 607 N. Second St.; Seattle, Western Ave. and Columbia; Dallas, 600 S. Akard St.; Washington, D. C., 1224 H St., W.

BAUER TYPE FOUNDRY, INC., 235 East 45th Street, New York, producers of Futura, Bernhard Roman, Lucian, Bernhard Cursive, Bauer Bodoni, Beton, Weiss, Phyllis, Atrax, Borders and spacing material. Stocked with: Machine Composition Co., 470 Atlantic Ave., Boston, Mass.; Emile Riehl & Sons, 18 North Sixth St., Philadelphia, Pa.; Turner Type Founders Co., 1729 East 22d Street, Cleveland, Ohio; Turner Type Founders Co., 633 Plymouth Court, Chicago, Ill.; Turner Type Founders Co., 516 West Congress St., Detroit, Mich.; Mackenzie & Harris, Inc., 659 Folsom St., San Francisco, Cal. Representatives without stock: Charnock Machine Co., Inc., 160-162 Ellicott St., Buffalo, N. Y.; The J. C. Niner Co., 26 South Gay St., Baltimore, Md.; James H. Holt, Inc., 261 Court St., Memphis, Tenn.; Missouri-Central Type Foundry, Wichita, Kansas; C. I. Johnson Mfg. Co., 51 East Third St., St. Paul, Minn.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, 228 East 45th Street, New York City. Headquarters for all European types. New England type, printers equipment and supplies. Representatives in principal cities.

CONNECTICUT-NEW ENGLAND TYPE FOUNDRY, Meriden, Conn. Specialize in job fonts and pony-job fonts. Newest faces. Write for catalog.

## Wire

SENECA WIRE & MFG. CO. Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

**NEW** "ELECTROMATIC" AND ROLLING TABLE  
.....SAW-TRIMMERS  
**J.A. RICHARDS**  
*write* THE SAWMAKER  
KALAMAZOO

# "ESPECIALLY the MODEL M"

A Binder who recently installed new Cleveland Folders says, "We would have been licked without the Model 'M' and 'O' Clevelands—especially the Model 'M'. We handled jobs that we otherwise would have had to turn away, and we can get out twice the work with them".

The high speed, 5x7" to 26x40" sheet range, and eleven folding plates of the Model "M" Cleveland Folder insure its usefulness and adaptability in commercial binderies and printing plants.

Work folded on the Model "M" Cleveland Folder and stitched on the Boston Stitcher or the Christensen automatic Stitcher Feeder can be done at the lowest cost per 1000 and in the quickest time.

These three machines constitute a highly efficient and profitable folding and stitching unit for work handled singly or in gangs of two or more up. Each machine is unequalled in its respective field.

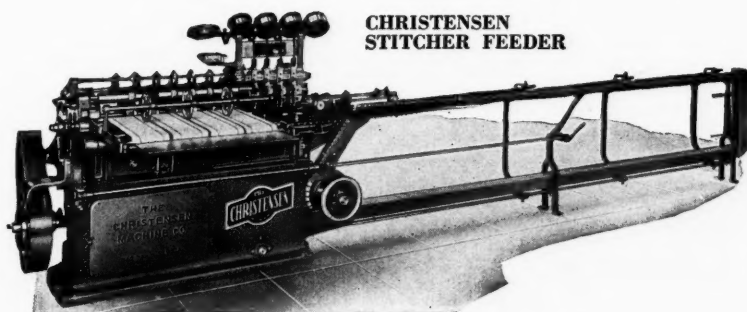
The complete line of BOSTON, LATHAM, BLISS, and CLEVELAND bindery equipment is now sold and serviced by the DEXTER FOLDER COMPANY.



Model "M"  
Cleveland Folder  
26"x40"—5"x7"  
11 Folding Plates



BOSTON NO. 2  
BOOK STITCHER



CHRISTENSEN  
STITCHER FEEDER

## COMPLETE LINE FOR BINDERY

- Dexter Jobbing Folders
- Dexter Double-Sixteen Folders
- Dexter Quadruple Folders
- Dexter Special Folders
- Cross Continuous Folder Feeders
- Cleveland Model "K" Folders
- Cleveland Model "M" Folders
- Cleveland Model "Double O" Folders
- Cleveland Model "O" Folders
- Cleveland Model "B" Folders
- Cleveland Model "E" Folders
- Christensen Stitcher Feeders
- Boston Book Stitchers—
  - 1/4" thickness
  - 3/8" thickness
  - 1/2" full
  - 3/4" thickness
- Boston Calendar Stitchers
- Boston Check Book Stitchers
- Boston Multiple Stitchers
- Latham Book Stitchers
- Latham Multiple Head Stitchers
- Latham Perforators: hand power, foot power or motor driven
- Latham Punching Machines: foot power or motor driven
- Latham, Punching Machine Attachments including tab cutters and round corner cutters
- Latham Round Corner Cutters: hand power, foot power or motor driven
- Latham Embossers: gas and electric
- Latham Numbering Machines: foot power or motor driven
- Latham Special Numbering Machines: for theatre tickets, insurance policies and other purposes

*Ask for descriptive literature on any or all of these machines*

# DEXTER FOLDER COMPANY

28 West 23rd Street, New York

CHICAGO : CLEVELAND : PHILADELPHIA : ST. LOUIS : BOSTON : SAN FRANCISCO, H. W. Brintnall Co. : DALLAS, E. G. Myers  
TORONTO, Toronto Type Foundry : ATLANTA, Dodson Printers Supply Co.

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

# 40 Centuries of Progress

Since the Assyrians first classified sun-baked tablets in terra cotta "covers," the centuries have handed from one to another progress in the craft of book binding. Heir to forty centuries of progress, Brock and Rankin represents commercial book binding at its best for all time.

Now you can buy most advantageously. Suggestions. Dummies. Estimates. At 619 South La Salle Street, Chicago. Harrison 0429.



## BOOK BINDING

by  
**BROCK &  
RANKIN**

Now a book *by world-wide request*

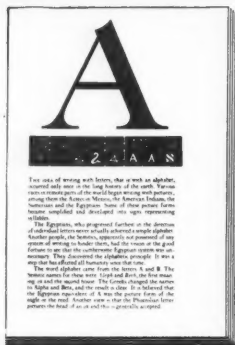
Frank McCaffrey's **ALPHABET BOOK**

HERE IS the story of how each of our 26 letters came to be... traced from the very dawn of civilization... 26 of the world's mightiest soldiers of intellect!

★ The Alphabet is without doubt man's most profound and beneficial invention to make himself universally understood; to exchange learning with his fellow beings.

★ This book of more than 64 pages, contains not only the history of each of the 26 letters but many oddities of their use by some of the world's greatest writers... writings containing only one vowel, all the vowels, or no vowels!

★ The book is handsomely printed in four colors, sturdily bound in boards.



★ It is a book every printer, artist, teacher, student, or collector should possess; it is truly a rare and now much needed book.

★ Exceptional value at \$2. Money order or check, postpaid any place in the world. Frank McCaffrey, Publisher, 801 Fourth Avenue, Seattle, Washington, U. S. A.

# PAPER Progress

OUR complete lines of Imported and American Fine Papers tell you the story of the Progress of Paper Making. Although Hand-Made papers are made today by the same process as centuries ago, they are still as adaptable to modern printing as papers made by the most up-to-date machine process of the present day.

BY inspection of our newest Linweave, Strathmore and Japan papers, you will find that we have progressed with you through the many changes of the past years.

*We will be glad to furnish you, upon request, with samples and dummies of Fine Papers suitable to your most modern needs.*

SWIGART  
PAPER  
COMPANY

723 South Wells Street  
Telephone Wabash 2525  
CHICAGO

## A Concise Manual of Platen Presswork

A complete treatise covering all the essentials of the theory and practice of Platen Presswork. Thirty-two pages of information for everyday use.

**CONTENTS:** Bearers; Care of the Press; Distribution; Feeding; General Remarks; Impression; Ink; Overlay; Rollers; Setting the Feed Gauges; Special Troubles; Tympan; Underlaying.

Send a quarter today for a copy. You'll get dollars' worth of good from the pamphlet... Also ask for our latest catalog of books.

**THE INLAND PRINTER COMPANY**

205 W. Wacker Drive, Chicago, Illinois

**WETTER  
lock-wheel  
MODEL**

## Numbering Machine

Will work on the Kelly small cylinder, Miehle Vertical or ANY press at ANY speed.

**SOLD BY ALL DEALERS**

THE BEST BOND AND LEDGER PAPERS ARE MADE FROM RAGS... IDENTIFY RAG CONTENT QUALITY BY THE NEENAH OWL WATERMARK





# ALL TOGETHER NOW, LET'S GO!

Through your Trade Association, enter into partnership with Uncle Sam under the terms of the National Industrial Recovery Act . . . "It is time for action", says General Hugh S. Johnson, Administrator for the National Recovery Administration. *Here are his words:*

*"Do I have to join a Trade Association? Nobody HAS to do anything . . . except that, under the terms of this act . . . and the policy of its execution, everybody is expected to conform to this great common effort. Any person who stands apart from it is likely to be uncomfortable in the eyes of his neighbors and even under the law. It is easier to co-operate in groups than singly . . . the larger and better organized the groups, the easier it is. Trade Associations are going to have a new meaning under this law and it is better all around to get into them."*

## IF THERE IS A PRINTERS' ASSOCIATION IN YOUR TERRITORY . . . JOIN NOW!

Write for full information concerning membership in the U.T.A. and for a copy of a Suggested Code of Fair Competition for the Printing Industry




### United Typothetae of America

*Constantly Serving the Printing Industry Since 1887*

TOWER BUILDING, WASHINGTON, D. C.

TYPOTHETAE PRINCIPLES OF BUSINESS CONDUCT, AND TYPOTHETAE METHODS FOR BUSINESS MANAGEMENT, ARE THE SOUND FOUNDATION FOR THE STABILITY AND PROSPERITY OF THE PRINTING INDUSTRY

DESIGN, LAYOUT AND TYPOGRAPHY BY JUDD & DETWEILER, INC., WASHINGTON, D. C.




Counters that count are usually  
**REDINGTON'S**  
 Ask your dealer or order direct  
**F. B. REDINGTON CO.**  
 109 South Sangamon Street - Chicago



**HUNDREDS**  
 of subjects are shown in our proof catalog of  
 cuts. A request on your business letterhead  
 will fetch a copy.  
 Address **HUX** ELEVEN W. 42nd ST.  
 Dept. C, NEW YORK CITY

**BARNES-CROSBY COMPANY**  
 ADVERTISING ART STUDIOS  
 PHOTO-ENGRAVING SHOPS  
 9-NORTH FRANKLIN ST. COR. MADISON ST.  
 CHICAGO, ILL.  
 FRANKLIN 7601



**ENGDAHL BINDERY**  
 Edition Book Binders  
 "Books Bound by Us Are Bound to Satisfy"  
 1056 WEST VAN BUREN STREET  
 CHICAGO, ILLINOIS Telephone Monroe 6062

**GROVE'S**  
**Gauge Pins and Grippers**  
 for PLATEN PRESSES  
 "No-Slip" Gauge Pin



Clasps vise-like to the tympan, making  
 slipping impossible—is quickly attached  
 and no cutting nor mutilation of tympan  
 sheet, \$1.00 per dozen.  
 Lowest Price, Strongest, Most Durable Pins  
 and Grippers on the Market  
 Order from Your Dealer or Direct  
**JACOB R. GROVE CO.**  
 3708 Fulton St., N. W., Washington, D. C.

**A Century of**  
**Progress Special**  
 Estimating for Printers....\$5.00  
 By EDWARD GALLAWAY, 2nd Edition  
 (Revised 1931). 128 Pages  
 of Information for the Estimator.  
 Office Executive, Salesman, Cost  
 Clerk, Production Clerk and a  
 Text Book for the Beginner.  
 How to Price Job Printing  
 Properly..... 2.50  
 Vest Pocket Size, 48 Pages contain-  
 ing more than 4700 Selling Prices.  
 Combination Offer, Postpaid.....\$6.50  
 Circular Will Be Sent on Request  
**The Inland Printer Company**  
 205 W. Wacker Drive, Chicago, Illinois



**Inking**  
**Rollers**  
**for**  
**Every**  
**Purpose**  
**BINGHAM**  
**BROTHERS CO.**  
 Founded 1849  
 NEW YORK, 406  
 Pearl Street—  
 ROCHESTER, 980  
 Hudson Avenue—  
 PHILADELPHIA,  
 521 Cherry Street—  
 BALTIMORE, 131  
 Colvin Street.


**PRESSES** for Lithographers, Printers,  
 Folding Box Manufacturers,  
 and Newspaper Publishers.  
 Tell us your requirements  
 WE HAVE THE PRESS  
**WALTER SCOTT & CO., Plainfield, New Jersey**

**VANDERCOOK PROOF PRESSES**  
 AND TEST PRESSES may be seen in operation in  
 the majority of the larger printing plants. 24 Models.  
 Send for catalogs. Visitors always welcome at factory.  
**VANDERCOOK & SONS** 900 North Kilpatrick Ave.  
 Chicago, Ill.

**VELLUMS and FABRICS**  
 For Commercial Printers  
 Lithographers, Engravers, Novelty Manufacturers,  
 Blue Printers  
 Send for samples and prices in sheets or rolls  
 Manufactured by  
**WILLIAMS, BROWN & EARLE, Inc., 918 Chestnut St., Phila., Pa.**



**THE BEST QUOIN**  
**For Every Purpose**  
 Over 13,000,000 Sold  
**Samuel Stephens and Wickersham**  
**Quoin Company**  
 174 Fort-Hill Square, Boston, Mass., U. S. A.



**M. & W. JOB LOCKS**  
 The quickest, safest and best  
 Lock-up. Made in five sizes.  
**MORGANS & WILCOX MFG. CO.**  
 MIDDLETOWN, N. Y.



**The Western**  
**Envelope Co.**  
 West Pierce St.  
 at 16th Street  
 Viaduct  
 MILWAUKEE  
 WISCONSIN

**Manufacturers of guaranteed Numbering**  
 Machines for the printing trade. [ Stock models  
 start at \$8.00 ]  
**AMERICAN NUMBERING MACHINE CO.**  
 224 SHEPHERD AVENUE • BROOKLYN, NEW YORK

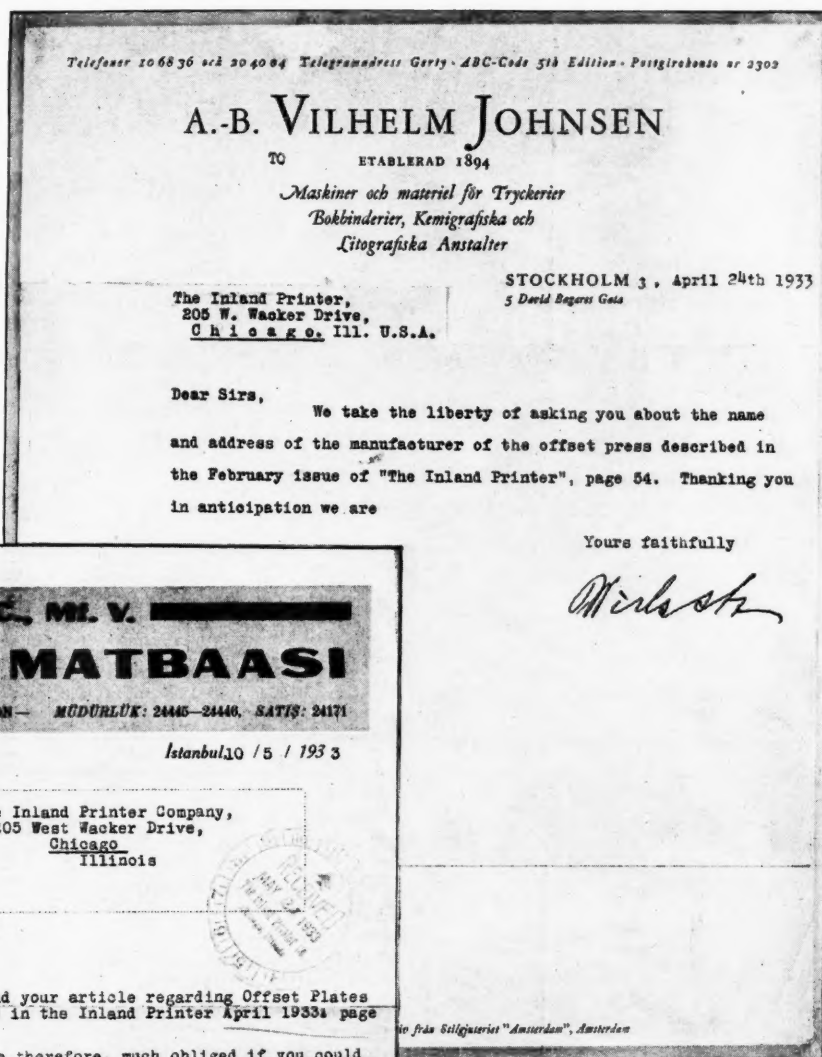
**THE NEW HOE SHEET-FED ROTARY**  
**TYPOGRAPHIC PRESS GIVES**  
**MORE and BETTER PRODUCTION**  
 Irving Trust Company, Receiver in Equity for  
**R. HOE & CO., Inc.**  
 138th STREET and EAST RIVER, NEW YORK, N. Y.

# YOU TELL THE WORLD!

# What Have You to Sell?

● Wherever printing presses turn, THE INLAND PRINTER opens new markets for your goods. Ice-crowned Sweden consults these columns; sun-baked Turkey turns to them.

***What have you to sell?***  
**Say it in THE INLAND**  
**PRINTER and you tell**  
**the World!**



WHEREVER civilization goes, there goes THE INLAND PRINTER. First in paid circulation, first in content, first in craft esteem the world over. More printers read THE INLAND PRINTER than read any other printing journal.

**Your Advertisement in  
THE INLAND PRINTER  
reaches the men who buy**

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*



# ★THE INLAND PRINTER★

*Western Advertising*  
**CHARLES A. WARDLEY**  
 205 West Wacker Drive  
 CHICAGO, ILLINOIS

J. L. FRAZIER, Manager

JULY, 1933

*Eastern Advertising*  
**WM. R. JOYCE**  
 420 Lexington Avenue  
 NEW YORK CITY

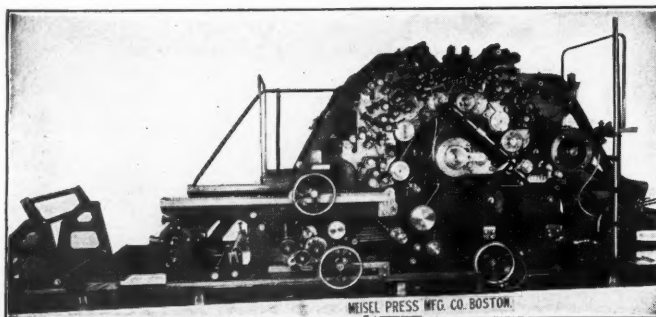
## INDEX TO ADVERTISERS

Aetna Paper Co.....	73	Harris Seybold Potter Co.....	7	Printing Machinery Co.....	8
American Numbering Machine Co.....	78	Hoe, R., & Co.....	78	Redington, F. B., Co.....	78
Associated Ink Co., Ltd.....	72	Howard Paper Co.....	9	Richards, J. A., Co.....	74
Ault & Wiborg Company of Canada, Ltd.....	cover	Hux Cuts.....	78	Scott, Walter, & Co.....	78
Barnes-Crosby Co.....	78	International Printing Ink Corp.....	5-6	Stephens & Wickersham Quoin Co.....	78
Bingham Bros. Co.....	78	Intertype Corporation.....	cover	Sterling Type Foundry.....	72
Blomgren Bros. & Co.....	72	Kimberly-Clark Paper Co.....	3	Swigart Paper Co.....	76
Brock & Rankin.....	76	Lanston Monotype Machine Co.....	11	Tauber, Michael, & Co.....	72
Cromwell Paper Co.....	cover	Ludlow Typograph Co.....	1	United Typothetae of America.....	77
Dexter Folder Co.....	75	McCaffrey, Frank.....	76	Vandercook & Sons.....	78
Embossograph Process Co.....	71	Megill, The, Edw. L., Co.....	71	Want Advertisements.....	71
Engdahl Bindery.....	78	Meisel Press Mfg. Co.....	80	Webendorfer-Wills Co.....	10
General Electric Co.....	2	Mergenthaler Linotype Co.....	69	Western States Envelope Co.....	78
Gilbert Paper Co.....	4	Morgans & Wilcox Mfg. Co.....	78	West Va. Pulp & Paper Co.....	12-13
Grove, Jacob R., Co.....	78	Neenah Paper Co.....	76	Wetter Numbering Machine Co.....	76
Hamilton Mfg. Co.....	10	New Era Mfg. Co.....	72	Williams, Brown & Earle.....	78
		Polk, R. L., & Co.....	72		

## GENERAL UTILITY PRINTING THE ALLSIZE-VARIABLE-MULTISIZE PRESS

### TYPES

- 1.—Cut before printing
- 2.—Cut after printing
- 3.—Rewind



### MODELS

Multicolor  
 Overshot feed  
 Undershot feed

### DELIVERY

*Fly Chain*  
*Tape Creel*

These machines enable you to meet any embarrassing condition with ease. The effort and time required to change is very slight. Most all materials can be handled; Tissue to Cel-



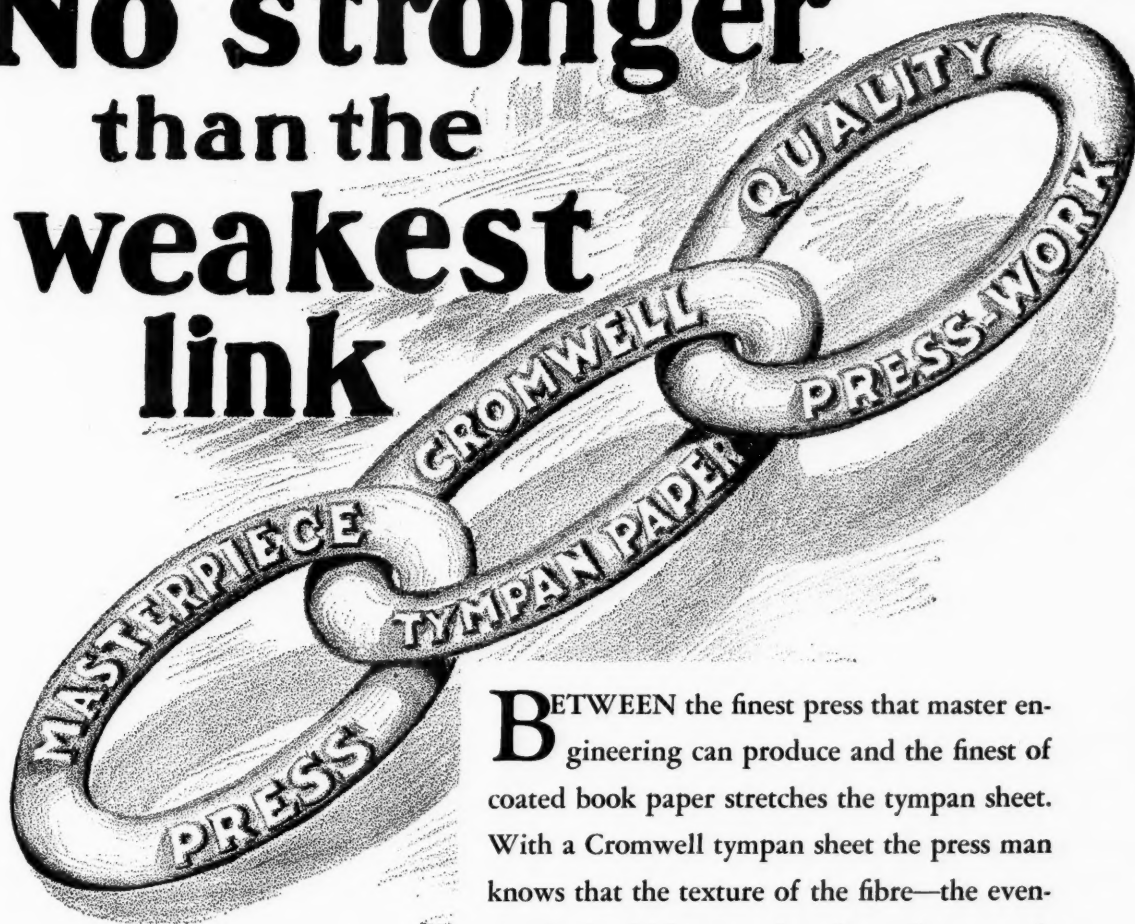
Reg. U. S. Patent Office

lophane. Consult us on Rotary Presses for Type, Offset-Rotogravure, also Bed and Platen Presses, Slitters, Sheet Cutters, Pad Cutters, Plate Machinery, and Numbering Equipment.

**MEISEL PRESS MFG. CO.**

944-948 DORCHESTER AVENUE  
 BOSTON, MASSACHUSETTS, U. S. A.

# No stronger than the weakest link



**B**ETWEEN the finest press that master engineering can produce and the finest of coated book paper stretches the tympan sheet. With a Cromwell tympan sheet the press man knows that the texture of the fibre—the evenness in the thickness and surface—the strength and non-stretching or shrinking qualities when subjected to humidity or dryness—all make possible the very best quality of press work.

## *Think that over*

If there is any reason to question this statement, Cromwell Paper Company will cheerfully send you a few sheets for trial. Just name your size and make of press.

## *Our invitation still good*

When you come to the World's Fair in Chicago, we want you to be happy and comfortable, and will be glad to help make your visit more pleasant. Phone numbers are LaFayette0337-0338-0339.

## CROMWELL PAPER CO.

4809 SOUTH WHIPPLE ST., CHICAGO, ILL.

# CROMWELL

**SPECIAL** **PREPARED**  
**Tympan** **Paper**



*Built up  
to a  
Standard*

*Not down  
to a  
Price*

# There Has Been No Moratorium on Intertype Improvements



**F**OR the past three years Intertype engineers have been busily engaged in creating improvements that will help publishers and printers to meet today's new cost requirements and still show a profit.

It is no longer necessary to use two different machines to set two sizes of type. On the New Model F Mixer you may set 5 to 18 point from main magazines, from one standard 90-channel keyboard, at straight-matter speed.

It is no longer necessary to use two different machines to set display and text any more. The New Model G Intertype Combination 72-90 Channel Mixer sets display and text from the same keyboard. When there is not enough display to keep the machine busy it

"fills-in" on regular small type. Therefore it is a real "busy-body" that keeps constantly adding to your profits.

It is no longer necessary to waste money setting white space by hand. The Intertype Universal Automatic Quadding and Centering Device makes all kinds of composition as fast and as easy as straight composition. And the New Intertype Ideal Spacebands increase output from 200 to 300 lines per machine per day.

So, if you want to meet the new cost requirements with a smile, investigate the Progressive Intertype.

## INTERTYPE CORPORATION

Brooklyn, N. Y., 360 Furman St.; Chicago, 130 North Franklin St.; New Orleans, 1007 Camp St.; Boston, 80 Federal St.; San Francisco, 152 Fremont St.; Los Angeles, 1220 South Maple Ave.; Canada, Toronto Type Foundry Co. Ltd., Toronto. Distributors Throughout the World

**THE PROGRESSIVE INTERTYPE**  
**Made Its Way by the Way It's Made**